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Sri Narayana Thirtha, Illustrious Author of Sri Krishna Leela Tharangini

By

T. S. VASUDEVAN, B.A., Dip. (Music) Madras University.

Muslim domination in North India caused the renaissance of culture and arts in South India and was promoted by the saints of Maharashtra and South India. The Vijayanagar kings fostered them, especially Indian Music. The ancient shrine of Tirupathi (Seven Hills) became a powerful centre and later on Thanjavur, the granary of South India also became the centre of patronage under the Nayak and Maharashtra Rulers who further developed the fine arts in a peaceful and calm atmosphere, with the help of the scholars and musicians who migrated thereto.

music and were responsible for building up the art on a sound and systematic foundation.

Since the origin of Indian Music has been traced from the Vedas, it is essentially embedded in our religion and philosophy and it is no wonder that most of our Saints and philosophers¹ were well versed in it. Nadavidya or Nadopasana has been considered an easy path to attain the four purusharthas (objectives). Practised in the proper way, it could enable its votary to control the senses and reach the ultimate reality (Moksha). But among such great saints and philosophers, only a few were "Vaggeyakarakas"² (i.e. musician composers).

The Giants

Music flourished at the hands of her devout votaries like Tallapakam Annamacharya (1424-1503 A.D.) and Saint Purandharadasa, the Karnataka Sangeetha pitamaha (1484-1564 A.D.). In the history of Indian Music, a momentous interlude of three centuries followed the publication of *Sangeetha Ratnakara* of Sri Sarangadeva. After this, the revival was effected by the publication of *Saramela kalandhi* by Ramamatya and closely followed by *Raga Vibodha* of Somanatha Kavi. Later on, Govinda Dikshitar and his son, Venkatamakhhi, made their notable contributions to Carnatic

The Saint Trinity

Sri Narayana Thirtha has his rightful place in the galaxy of musician saints and pioneers like Jayadeva, Purandharadasa, Bhadrachala Ramadasa, Thyagaraja and Sadasiva Brahendra. His immortal *Geyya Prabhandas*, *Sri Krishna Leela Tharangini* (River with waves in the form of the Divine sports of Sri Krishna) occupies an important place in the field of "Traditional Bhajan" next to *Geetha Govinda* of Sri Jayadeva. Though the forms of the two

¹ Sages like Yagnavalkya, Bhṛngi, Agastya, Matanga, Narada are well known.

² According to Sangeetha Ratnakara's definition.

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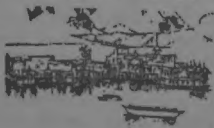
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inspired compositions differ (the former being essentially a musical opera (Yaksha Gana * and the latter a "Kavya"), the traditional belief is that the two composers unparalleled in the grandeur of their lyrical style along with Kshetragana are the incarnation of a great Krishna Bhaktha in three successive births as Jayadeva, Kshetragana and Narayana Thirtha. While Sri Jayadeva depicts "Prema Bhakthi" in the esoteric garb of the Divine Lovers, Radha and Krishna, Sri Narayana Thirtha, a true "Paramahansa" has depicted it as "Brahmananda" itself as enunciated in the Upanishads and gives it an attractive form *Driya Prabhandha* (melodrama to be visualised) conforming to Carnatic music in its triple aspects of Geetha, Vadhya and Nritya.

Early Life

The Saint composer was born in the year 1675 at the village named Kaja near Mangalagiri Town in Guntur district. His parents were Gangadhara Sastri and Parvathi. His "Poorva Asrama" name (i.e. before he took the holy orders) was Govinda Sastri. He belonged to the Bharadwaja Gotra, Apastamba Sutra and Yajus sakha, the house name being Tallavajjhala (a colloquial word meaning

Upadhyaya). His father, a Sanskrit scholar and learned in the Sastras initiated his son also in the Vedic lore, epics etc. From his boyhood, gifted with a melodious voice, he was very fond of singing Sri Krishna's sports with ecstasy. According to Divine will, he took early initiation into Sanyasa Asrama under Saint Siva Ramnanda Thirtha and assumed the name of "Narayana Thirtha". It is also said that his Guru initiated him with the holy Mantra consisting of Twelve letters (Om Namoh Bhagavate Vasudevaya) which strengthened his Krishna bhakthi. He then proceeded to Benares, where he stayed a number of years, perfecting his studies, writing commentaries of philosophical works and also composing songs. Many disciples were trained by him here.

Pilgrimage

While on a pilgrimage to many holy places like Prayag³, Mathura⁴, Puri Jagannath⁵, in the north and several shrines⁶ in the Andhra Pradesh also, he has composed beautiful songs in praise of the presiding deities of the shrines he visited (as recorded by his disciples who followed him). While proceeding further south, he visited Tirupathi and sang many hymns about Lord Venkateswara, his ancestral deity. It is

* This kind of Prabhandha in Sanskrit became the fore runner of similar ones in Kannada and Telugu and spread to Tamil Nadu also. They are even now staged in villages like Melattur, Theperumal Nallur and Uthukadu in Tanjore District. They are called "Bhagavatha Melas".

The songs mentioned below were said to have been sung at the shrines he visited.

1. "Rama Krishna Govindate" (रामकृष्ण गोविन्देति ...)
2. "Rama Madura Nagari Ramya" (राम मद्रुरा नगरी रम्या ...)
3. "Subadra Balabadra" (सुबद्रा बल बद्र ...)
4. "Karunaya Avalokaya Mam Sri Nrisimha" (करुणया अवलोकय मां श्री नृसिंह ...)
5. at Sobhanadri, Kistna District and "Vedadri Narasimha" at Vedadri (बेदाद्री नरसिंह ...)
6. "Jaya Jaya Durge" at Kanaka Durga Temple, Vijayawada.

said that he was directed by the Lord at a village by name Nadukkaveri in Tanjavur District in a dream one night to follow a white boar (varaha)* appearing before him in the early hours of the next day. The boar, it is said, led him into an aghara (village street) by name "Bhupathirajapuram" and vanished into the Temple dedicated to Sri Lakshmi Narayana. This village assumed the name, from that day onwards as Varahapuri (Varahur). It is also traditionally known that it was here that he was relieved of a colic which troubled him for a long time and ordered by Lord Venkateswara to compose the beautiful Prabhanda describing the divine sports of Lord Krishna.

Initiation

He was contemplating as to how and in what shape he should carry out the Divine orders. One early morning after the usual preliminary meditation he opened Srīmad Bhagavatha purana. As if by the Lord's will, the first word "Mangalalaya" (मङ्गलालय) flashed before his eyes followed by the next "Mangalam Rukmini" (मङ्गलं रुक्मिणी) Lo! his inner eye was opened and Sri Krishna's sports (Leelas) began to appear vividly one by one as described in the Dasamaskanda of the great epic. The idea at once dawned in his mind to evolve the composition beginning with Lord Krishna's birth (Avatara) and concluding with his marriage with Rukmini (Rukmini Kalyana).

Creative Flow

He then began the work with an invocation in praise of Sri Vigneswara (the

remover of all obstacles) JAYA JAYA SWAMIN (जयजयस्वामिन्) in Mohana ragam and Adi thala (Thisra gathi). The "Mangala charana" sloka, beginning with the words "Himagiri thanayapatyam" (हिमगिरिनिधयपत्यम् . . .) is now adopted as the opening song of every Harikatha Nirupana, thus illustrating the popularity of the Prabhanda. This is followed by a song in praise of his "Kula Devatha" (family deity) Lord Venkateswara and the presiding deity at Varahapuri.¹

Next comes the Dasavathara Tharanga which is similar to the first opening Ashtapadi in the Geeta Govinda "Pralayapodi Jale" (प्रलयपदी जले . . .) describing the ten incarnations of Lord Vishnu. The song begins with "Matsya Kurma Varaha" (मत्स्य कूर्म वराह . . .) in Malavi Raga--Misrachapu Thala. The theme of the Prabhanda is brought out at the outset in the verse

ॐ बुद्धेयं सगर्वाणि सक्तिप्रवणचिदा ।

व्यज्यते भक्तिराशया कृष्णकीर्तारक्षिणी ॥

Then an epitome of the events is given in ten verses, beginning with Sri Krishna's birth and ending with Sri Rukmini Parinaya.

The Ten Incarnations

The division of the composition into twelve parts is suggestive not only of the twelve skandas of Srīmad Bhagavatha, but also of the twelve sargas of Gita Govinda Maha kavya and the twelve letters of the Holy Mantra "Om Namo Bhagavate Vasudevaya" (Dvadasakshari). This is essentially a treatise on "Bhakthi cult"

* This incident is detailed in Sikhotsava Prabhandham (सिखोत्सवप्रबन्धम्) . . .

¹ Narayana Thirtha has written a beautiful stotram on Lord Venkateswara of Varahapuri in several kinds of metres. Varahur is a beautiful village one mile from Thiruvayalur.

Jaya Jaya Ramanatha, Varahapura Sri Venkatesa etc. (जयजय रामनाथरामहपुर श्रीवेङ्कटेश)

culminating in the Eternal union (Jeeva Brahma Ikhya). Radha, the embodiment of "Prema Bhakthi", is cleverly introduced as a Gopi who excels others in her love towards the Lord (Purushottama). The esoteric significance of this truth runs throughout the several "leelas" described in the work. The climax is reached in the description of the Rasa Leela (Lord Krishna's dance, with the Gopis of Brindavana). The Gopis rejoice and revel in the blissful union with Sri Krishna Paramatma. (They are Brahmananda Rasikas in the true sense). Even in employing the jatis or sollukattus at the end of a charana of the beautiful saptaraga Tala Malika set in the form of a "Suladi", Mahakavyas like "Tatvamasi" (तत्त्वमसि) Tatvamaham (तत्त्वमहम्) are found embedded. This idea is continued in another Taranga or (Advayam Akhanditam) (अद्वयम् अक्षण्डितम्) The Advaita Anubhava or Bhavana of the Gopis (experience of oneness with the Infinite) is clearly brought out.

Ragas Used.

The Ragas handled by the author are few and mostly the popular ones. Nadanamakriya, Sourashtara, Madhyamavathi, Ahiri, Saveri, Punnagavarali, Mohana, Kedara-gowlam and Kambodi, seem to be his favourites. The Tharanga "Veekshheham Kada" is accepted as one of the outstanding pieces in Ahiri, brimming with bhava both in Sahitya & melody. But some "apoorva" (rare) ragas like Malavi, Gowri, Ghanta, Malahari, are also suitably chosen to fit in with the various Bhavas or Rasas. (जाबरस . . .) The thalas are confined to the

Saptaka with the five fold jathis (tisra, Chathusra, Kanta) but he deftly uses the difficult ones like Ata, Matya and Dhruva among them.

Sapta Raga Tala Malika

The Saint's proficiency in music and dance is strikingly revealed in the "Suladi" set to Sapta Ragas and thalas (Sapta Raga Tala Malika) as referred to above beginning with the words "Dhruva Mandala" (एवमण्डलम्) in the seventh Taranga. Jathis or sollkattus are skillfully introduced for the particular Tala employed at the end of each charana. The piece starts with the Raga Nata followed by Madhyamavathi, Mukhari, Varali, Mohana, Ananda Bhairavi and Kambodi set to Dhruva, Matya, Rupaka, Jhampa, Thiriputa, Ata and Eka respectively. The most popular song "Bala Gopala Mam Uddhara" (बाल गोपालम् उद्धर . . .) in Mohana Raga and Ata Tala also abounds in wonderful jathis.

It is said that the Master himself conducted and directed the whole play[†] with the help of his trained disciples as actors while he also played on a pot (Ghata Vadyam) with a stick, the various jathis. His songs are therefore sung widely and with great fervour throughout Andhra and Tamil Nadu in Bhajana and Dance parties, and only a few are sung by musicians in concerts. But the acting in the whole melodic drama is not at all as originally intended and performed by the author. We should all eagerly await the revival of this unique and beautiful presentation on the stage at an early date.

[†] The Kavya "Sikhotsava Prabandha" by Sri Narayana Kavi of Varahur already mentioned describes this practice. Even now the festival is being celebrated grandly at Varahur in connection with "Janmashtami" or "Gokulashtami" festival, when Bhagavathars enact some portions of the Prabhanda, with music and dance. A beautiful picture (oil painting) of the saint adorns the Varahur Temple even now.

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Chaste Diction

The author invariably uses his own name Narayana Thirtha as the "Mudra" for each song. He skillfully changes the form of the name and incidentally pays homage to his Guru Siva Ramananda Thirtha in several places*. The diction of the composer consists mostly of chaste melodic and simple words, understandable even by those ignorant of Sanskrit and so they lend to music very beautifully. The songs are now sung in the traditional Bhajana Sampradaya immediately following the Ashtapadis of Sri Jayadeva in the original Ragas and Talas as preserved and handed down through disciples; but some innovations in the style have crept in, according to taste and entertainment value; but the original Bhava and rhetorical beauty of the songs should not be marred by such innovations.

Here are a few examples of the exquisite, lilting beauty of the words.

(पद्मरचनविशेषः)

शरणं भव करुणां वधि कुरु दीन द्वाको !
करुणा रसकरुणाकय करिराज कृपाको !
कमलदल नयन कनक भवभवसन
बन्धु बन्धु सुकुन्द सुन्दर सुलारविन्द
शुरारस भर संगीत साहित्य
गङ्गा कहरिलेख साज सदा वाक (कुण्डल कवच)
भक्तजनसंरक्ष परमकरुणा वीक्ष
रक्तकमल पत्राक्ष रमणीय चरण दक्ष
अवनिमंदल आरलगढ
आश्रित जन हृदय सगहन
एवविभूति दीन विचक्षण
शिवनारायणतीर्थेक्षण (परम करुणा)

* शिव नारायणतीर्थे, नारायणानन्दतीर्थे, चित्तरायण, गुरुभक्त शिव नारायण तीर्थे, शिवराम तीर्थे पदां भ्रमर गुरु करुणधारिचिंतं

An authentic version of this Prabbanda has been compiled from the original palm leaves manuscripts obtained from different sources and published in the year 1913 (in Grantha types) at Kumbhakonam by Sri Narasimha Bhagavathar of Thillaiathanam, colloquial name of Thiruneithanam, (सहस्रवानः) one of the notable seven shrines (सहस्रवानः) in Tanjore District). But many other versions have also been published later on in Tanjore district as well as in Andhra Pradesh with slight variations in Sahitya, Raga and Tala. Late Dr. Raghavan has told me that he has seen an unpublished Sanskrit commentary by one Venkatesa & Govinda Dikshitar at Banares. He also attributed a Telugu melodrama "Parijata harana" to Sri Narayana thirtha (some verses contain his Mudra).

Upanishad Brahmam of Kanchipuram, who was said to have given upadesa to Thyagaraja and Muthuswami Dikshitar has composed Tharanga keerthanas on Sri Rama. It is to be noted that later composers like Thyagaraja have been so enchanted by the inimitable beauty of the words that they freely reproduced them "verbatim" in their own compositions.

Many of the Taranga keerthanas are also sung by Bhagavathas during Divyanama Sankertana, an essential part of the Bhajana Paddhati. Such of the participants, who possess a knowledge of Bharatha Natya & Nrithya portray the several leelas with Abhinaya & Nrithya which greatly heighten the effect.

Miracles

Sri Narayana Thirtha seems to have lived several years in the Tanjore district and after completing his pilgrimage of South India he settled down at a village by name Thiruppunthuri on the banks of the Kudamurutti, one of the branches of the river Cauvery, where he is said to have entered "Jeeva Samadhi" under a huge Mango tree (which still exists). Many miracles are attributed to the holy saint in this place. It was here that Amarasimha of the Tanjavur royal family, a connoisseur of music and arts who was cured of a deadly cancer by the Saint's blessings endowed lands and built an abode for him. Here again it is said he, out of compassion, restored to life a dead she-goat, the sole property of a poor farmer. But when the animal refused to go with its owner, and instead followed the Saint, the farmer was amply compensated and the blessed goat, it seems, stayed in the Ashrama, worshipping him.¹

Even to this day, the date on which the Saint attained the Lord's feet in the year 1745 has been recorded as the eighth day of the bright fortnight of the Tamil month Masi (Sukla paksha ashtami) (shown in the Almanacs of South India as such). This corresponds to the same day of the lunar month in (Telugu) 'palguna Masa. On this holy day, devotees gather in large numbers at the hallowed shrine at Tirup-

punthuruti², offer worship, sing his songs and return with their desires fulfilled.

Disciples

Our Philosopher Saint-cum-musician, had several disciples while at Benares and also in South India. Reference may be made to a few of them here. One Maheswara Thirtha of Andhra wrote in Telugu the Tilaka Vyakhyana on Srimad Ramayana. There is another Saint who studied Sastras under his Guru Siva Ramananda as well as under him. He is the famous Gauda Brahmananda, author of the celebrated commentary "Laghu chandrika" on Sri Brahmananda Saraswati's "Advaita Siddhi".

There is an authentic tradition prevalent in Andhra that Sindhendhra Yogi, the originator of the art of Kuchipudi dance, was a disciple of Sri Narayana Thirtha and we may without doubt conclude that his art spread to the Tamil land through him and his successors who emigrated to the South. In this connection it may be noted that Saint Tyagaraja whose fore-fathers came from the Andhra country and settled down in Tanjore District wrote his Musical play "Prabhlada BhaktiVijayam" in which he pays homage to his predecessors viz. Tulasidas, Purandhara Dasa, Bhadrachala, Bhadrachala Rama, Gnanadeva, Jayadeva, Thukarama and Sri Narayana Thirtha. Incidentally, tradition supplies the

valuable information that Sonti Venkatasubbayya, father of Sonti Venkataramanayya, Saint Thyagaraja's Guru, was a disciple of Sri Narayana Thirtha.

One Sri Siva Sankara Swami, who is one of the eminent scholars in Andhra country, and the Vice-president of Andhra Pradesh Sahitya Academy, is a living descendant of the Saint's brother's family.

Dr. Raghavan's Tribute

"The tribute paid by the late Dr. V. Raghavan M.A. Ph. D. Professor of Sanskrit, University of Madras, is eloquent :

The Krishna Leela Tarangini is one of the numerous works that rose in the wake of the "Gita Govinda" of Jayadeva and may be acclaimed as the only one among such works to have gained or maintained a comparable musical status. It is written in perfect literary Sanskrit, the diction in the Tarangini is fine. Figures of speech including yathi prasa and shlesha are employed and the songs are replete with the truths enumerated in the Upanishads. The rehabilitation

of the Bhajana and Bhagavatha tradition which put forth these blossoms of the arts of music, dance and composition would be the renaissance of a cultural heritage whose beauty could be seen from the Cauvery to Kamaroopa."

An Avatar

From a study of Sri Krishna Leela Tarangini and other works of the Saint, it seems that Sri Narayana Thirtha was, in reality, one of God's chosen messengers sent to this world from time to time to resuscitate and rejuvenate "the Bhakthi cult". In this respect the poet's contribution to devotional worship is unique inasmuch as Sri Krishna Leela Tarangini shines with its perfect diction, superb figure of speech, high philosophic truths, abounding in varieties of musical forms viz. Gadya, padya, and Keerthana adorned with rhythmic beauties, all of which greatly inspire and purify the devotees and make them more qualified to obtain Lord's Grace. The author himself aptly concludes the Prabhlada with the Phalaruthi.

कामदा कामिनां दया मुमुक्षुणां च मोक्षरा ।
मुपवर्ता गायतां भक्त्या कृष्णलोकात्तरङ्गिनी ॥

The biographical information in this article was mostly obtained by a reference to the beautiful book on "Sri Krishna Leela Tarangini" edited by Nori Narasimha Sastri and published by the Sahitya Samithi Repalle in the year 1969. The Sanskrit introduction to this book is given by the scholar noted above.

The Author

¹ Some pictures of the Saint contain the goat also. In some others, the symbols of Navagrabhas are indicated to prove the Saint's miraculous powers as also the mango tree under which he sat in meditation.

² As given in the History of the Tanjore Nayak Kings by K. Sitarama Bhattacharya.

³ This is referred to clearly in the Kavya "Sikhyatava Prabhlada" of Sri Narayana Kavi.

केशरद्वया परिपुष्ट पात्रे श्रीगुणवादीनां वासवन्धवे ।
मालेश्वरायनदीये नामा बलिः प्रवेदे हि विकृतलोकद्वये ॥

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By

K. S. MAHADEVAN

Appreciation of the charisma of Palghat Mani Iyer and the mystique of his unique Mridangam playing seems to have actually increased after his demise at Cochin on 30th May 1981. Such was the incandescent glow which the public associated with his legendary artistry that a series of tapes played at a Memorial function held at Srinivasa Sastry Hall on 30th July 1981 (including one in which he has played on the Kanjira) elicited prolonged cheers. The nostalgia of those who had assembled to pay homage to this Titan was so strong that they felt he was playing his historic "thanis" actually before them.

Emerson has said that "an institution is to be regarded as the lengthened shadow of a great man". It would be no hyperbole to say that the institution of Mridangam playing everywhere today is but the long shadow of Mani Iyer. Certain artists, without perhaps ever intending it, become institutions and once so institutionalised, they enjoy the indestructibility of a legend. Mani Iyer undoubtedly belonged to that great breed.

Boyhood

He was born in September 1912 at Thiruvilamalai to T. R. Sesa Bhagavathar, a Harikatha exponent. His precocity in percussion came to light quite soon and after taking training in Mridangam from Sathapuram Subbier, he had his maiden performance at the age of 8. The generous Chembai Vaidyanatha Bhagavathar

took the young colt in hand and made him play for him. In Palghat Rama Bhagavathar's concerts too, young Mani supplied Mridangam accompaniment. It was at this stage that the kind fairies took a hand in Mani's development and he was sent to Thanjavur, to be under the tutelage of Vaidyanatha Iyer, reputed to be known not only as an accomplished Mridangist but a very willing, dedicated and intelligent tutor to all learners of promise. Mr. Iyer, for instance, had then already started coaching a little boy of eight years hailing from Trivandrum who showed a strong knack for Mridangam playing. This was T. K. Murthy who owes everything to this ardent teacher.

Formative Years

The years Mani Iyer spent under the unselfish guidance of Vaidyanatha Iyer were the most formative period of his life. The striking intellect of Mani grasped the most complex patterns and varieties of *thala* with profound ease and the guru revelled in teaching him within a short time all that had to be taught. The intensity of the teacher was a match for the precocity of the young learner and they made an ideal combination. To Vaidyanatha Iyer goes the credit for stimulating and feeding Mani's insatiable appetite for analysis and research into the science of *laya*. It was this phase of his apprenticeship that enabled Mani Iyer in later years to develop into one of the most original of percussionists, to dominate the concert platform for decades

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afterwards with amazing steadiness. As has been said, "the geniuses somehow absorb the amount of culture they need and discover the adequate techniques of expression". And Mani Iyer was relentless in his pursuit of perfection.

The Debut

When he had completed his training at Tanjore, Mani Iyer was all set to conquer the world. The early thirties were a period when the top percussionists were past their best. Azhaganambi Pillai, the ace Mridangist, was getting on in years. He and Dakshinamurthi Pillai who bestrode the platform like a colossus for years accompanying giants like "Puchi" Srinivasa Iyengar, Konerirajapuram Vaidyanatha Iyer, Pushpavanam Iyer and Veena Karaikudy brothers, were almost resting on their oars. Chembai had just started coming up, Palladam Sanjeeva Rao (flute) had taken the mantle from Saraba Sastrigal. This was the musical context in which Mani Iyer was to make his "big time" debut. Goethe has said that even if you are a genius, it will make all the difference to your fame if you were born 10 years earlier or later and that a great man has to be born at the right time and in the right epoch.

The Test

Mani Iyer could not have chosen a more opportune time to bid for the championships. The moment he had emerged from his chrysalis, he had to cross swords with a veteran like Iluppur "Panchami", a great Kanjira player, Tavil Vidwan and all-rounder, but Mani's courage and brilliance of manoeuvre, stood him well and when he triumphed over his senior, the ranks of Tuscany could scarce forbear to cheer. Mani's fame spread like wild fire. Later, he and Dakshinamurthy Pillai came together and had their famous lays

duels. It was not long before the latter realised that Mani was endowed with both genius and luck and he warmly spoke his praises. Henceforth, the pair (Mani on the Mridangam and Dakshinamurthy on the Kanjira) were a regular feature of all top-notch concerts.

The New Era

The music world thus was faced with a genius who bade fair to revamp and revolutionise the very art of Mridangam playing. *Tours de force* had just become a way of life for Mani Iyer. His perception, amazingly swift comprehension and ability to translate his teeming ideas into lightning strokes of ineffable beauty proved more than equal to the challenge of any Vidwan. The great era had dawned for the prodigy before he was thirty and the red carpet of success lay spread out before him.

The instinct of self-preservation made Mani Iyer realise quite early in his career the changed ethos and environment of musical life. He felt that he had to evolve a new style of percussion altogether. God had endowed him with the vision and the foresight to anticipate the future changes in the cutchery format and especially the shift of patronage for music from the kings and durbars and temples to the modern urban Sabhas with their rising membership avid for sheer entertainment, in which art, more than mere science, was the key factor. Mani Iyer's sharp intelligence comprehended what Menuhin has stated so succinctly; "The conditions of the Age influence the artist creator, but it is the geniuses that mould the epoch rather than the epoch shapes them".

The Zeit Geist

Our hero had decided straightaway that he would have to evolve a new style of Mridangam playing to suit the *zeit geist*

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in which the art of percussion should be more than mere rhythm, "Sollukkattus" and formulae - just as a beautiful rose is more than the stem, pollen and petals. And as all geniuses know, style in Art is a relation between Form and Content and a balanced relationship it would have to be. Otherwise, where the content is less than form, the language would seem flamboyant and the reputation transient.

Melody on Mridangam

The twin planks on which Mani Iyer based his new mode of playing were first, the manner of playing for the Kritis (more and more Kritis of the Trinity were being sung in concerts); and secondly, the "Thani aavarthanam" (Solo Mridangam playing) had to be remoulded from the traditional presentation of dry technique to an organic instrumental tissue, with transitions and contrast of rhythms related to a strictly rhythmic logic. Further, in the new style, the melody had a pure, soaring quality, supple and flawlessly on Sruthi, while deft fingers encompassed intricacies so delicate and subtle, so exact and compact, and so full of knots and links, that dazzled the listeners with their sheer power and virtuosity.

A New Art Form

As Haslitt said, Mani Iyer had "the genius to adorn the beautiful" and his *thanis* became a new art form that often took us half way to the stars, the empyrean of the sublime. Compared to his solos, those of his contemporaries seemed just joinery and carpentry. Even when playing for a Kriti or a Thillana or a Jawali, each stroke of his was as individual as a star and yet related to a whole constellation. No wonder all the maestros - Ariakudy, Maharajapuram, Semmangudy, G. N. B., Alathur

Brothers, Madurai Mani etc., - who dominated Carnatic Music (1928-1970)—keenly sought Mani Iyer's accompaniment. To have Mani accompany, was to have full insurance for the success of a concert.

Evening Shadows

After the demise of the above stalwarts (excepting Semmangudy) Mani Iyer's approach to his role as accompanist gradually underwent a radical change. This metamorphosis took a particular form and his refusal to play before a mike was perhaps only a reflexion of his general chagrin at the decline of standards in vocal music. Even so, his occasional appearances in chamber concerts (without mike) showed him to be in full possession of the old, compelling charisma. With one stroke, he could bring a concert alive and even arthritis of limbs did not bring about much fading of his wonted prowess. With so much physical disability to reckon with, his intellectual honesty, however, would not let him continue to perform and he announced his retirement from the concert scene in mid-1980. Thereafter, his public appearances almost stopped.

But Mani Iyer *hors de combat* was Mani Iyer half dead. To him, his Mridangam was a "total expression and embodiment of being", (to use George Steiner's description of Menuhin). It had fused with his anatomy. When he could not play, Mani Iyer's will to live became steadily eroded. It seemed only a question of time before the abhorred shears slit his weakened web of life. That mighty heart lay still on 30th May 1981. In Aeschylean phrase, the President of the Immortals had ended his sport with the greatest genius of Mridangam ever to be born. And a whole world wept. A great epoch had ended. Only great men end epochs.

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Poise

Geniuses are sometimes unsteady and even eccentric. What endeared Mani Iyer to the expert and the layman was his superhuman poise at all times. He had the quality of "high seriousness" which Mathew Arnold attributed to great people. To flatter him was to throw a rose at a stone idol. He was equally unmoved by criticism, fair or foul. His rocklike steadiness of temperament seemed to partake of the character of a great Rishi. In personal appearance, he did indeed resemble one. He was totally unmoved by President's Award and other honours. He was the only percussionist to preside at the Music Academy Conference and get the accolade of "Sangitha Kalanidhi". Yet it mattered no more to him than the arti-

ficial message of congratulation one sends for a paltry celebration.

What really mattered to Mani Iyer was, first and last, Mani Iyer the artist. He bestowed infinite care on his instrument, to make goat and calf leather yield the fruitiest of tones, manna to the ear. His artistic credo was to bring happiness to the millions - in which he succeeded as none else before him did, even vocalists included. If it had been possible for the millions of of his admirers to be present at his cremation, the flood of their welling tears might have put out his funeral pyre, so universally loved and admired was Mani Iyer. When shall we see the like of him again? Like jesting Pilate one does not wait for an answer.

Facets of Mani Iyer's Personality

BY

T. C. SATYANATH

God's finger touched him, and he slept!—Tennyson

When Palghat Mani Iyer died in the early hours of the morning of Saturday, 30th May 1981 in a private nursing home in Cochin, he had completed his worldly assignment with the same degree of precision which had been the quintessence of his art and the *leitmotif* of his life almost from the time he was born. It was his 70th birthday the previous day.

Just six days earlier, we had gone to see him when we came to know that he had been hospitalised. His son, Rajamani, who was then ministering to him told us that he expected that his father would be allowed to go home within four or five days. But when we went in, we were appalled to see

how much of that precious life had already ebbed away. It would take a miracle to regain all his faculties, let alone see him with his mridangam in concert. In the previous few months he had complained about arthritis in his legs. But then, he had undergone treatment for his wrists, yet during the subsequent concerts which he gave during the many felicitatory functions to mark his 60th year in the concert arena, there was no visible trace of his infirmity once he was positioned behind his mridangam. His magic fingers knew neither age nor malady and his genius was such that nothing could impair them. God's finger must have touched him when he was born.

Mysterious Alchemy

And Mani played as all geniuses played, with that mysterious alchemy of ability, intuition and prescience. Prescience is also a God's gift which, he believed, was essential to a message to greatness. He told us when we met a few months ago that it was not practice alone that made a great musician. "I have seen many great ones who had put in more practice than himself but met with less success. Only those who were given could attain greatness. We had digressed briefly on what was the definition of greatness. When asked whether he had promised to become great, he said that it was not enough for an artist to show outstanding skill in the initial stages, he should do it consistently for, say, 50 years or — here he made an instant, generous concession — or at least for 25 years. There is no doubt that, Mani was subconsciously considering his own case as a parameter.

Rational outlook

The reference to God's gift notwithstanding, one did gather the lurking impression that Mani was essentially an agnostic. Asked what he thought could be the possible justification for hides and skins being allowed to be taken inside right close to the *sanctum sanctorum* in our temples (with the chenda, maddalam, edakka etc.), he thought for a while and admitted without any embarrassment that he had not really thought of it that way! A friend who was present suggested helpfully and rather enthusiastically: "Why? Even Lord Siva always wore a leopard-skin"! It was not a valid enough rationale for Mani who shot back: "That's all mythology! How do we know that Siva actually wore one?" Mani, one suspects, must have had the same ambivalent approach when it came to his choosing a cow-hide or velvet-cover

for his mridangam. Yet, two days before he reached the 'disputed barricades', while in a semi-conscious state, he had asked a surprised Rajamani to prepare three or four mridangams, because he wanted to play in front of Guruvayoor Appan! No doubt, there will be many anecdotes to prove and disprove this facet of Mani's ethos.

No Flamboyance

In him, one could perceive that unmistakable spark of defiance of a man who never had to bow his head in submission to superior talents. And the six decades in which he dominated the world of Carnatic music spanned a period which is generally considered as the golden chapter of Carnatic music in this century. All the more remarkable because he was a mridangist and therefore, seemingly had only a secondary role. He did not do so by the usual articulation or by flamboyance on or off-stage, normally considered as essential *accoutrements* for the making of a charismatic figure. Some may express the view that, while Mani was a great player, he was inarticulate in the sense that he never showed any enthusiasm to verbalise on his technique. He would never expatiate on the searching analysis of his method and the anatomy of his style *vis-a-vis* that of the others. There was always an aura of inscrutability about him. The difference or the uniqueness was not the product of deliberate or conscious cultivation.

Despite his tendency to be reticent, he was quite unequivocal when it came to expressing his opinions on what he considered was undesirable or improper in others' technique or music. His admirers did speak eloquently on the outstanding features of his style that set him apart. Even those who had heard him in concert for over half a century still found an element of surprise about his playing, an element of

unpredictability which is the litmus test of versatility. Every concert was thus a fresh experience, to others and perhaps even to himself. And because of this, when Mani was the accompanist, he enjoyed a monopoly of attention denied even to the main artist.

Hindustani Music

Mani never really took cognizance of Hindustani music until lately and, that too, it seemed only incidentally. It was fairly obvious that he was not overly impressed by it; nor did he feel that it had much to offer to Carnatic music. He felt, for instance, that there was much of a sameness in the pattern of the tabla accompaniment. It merely kept the rhythm, but a mridangam player had to 'get the laya by the stem' and vary it sometimes imperceptibly. In a Carnatic music concert the laya is in a constant state of flux, while in Hindustani music, the progress of the tempo was all too predictable. Furthermore, a mridangam player had to have a pliable style to be able to accompany such diverse and versatile maestros as Madurai Mani Iyer, Alathur Brothers, Ariyakudi, G.N.B., and Semmangudi. Not so in North Indian music where the tabla player adhered to his own style for all performers. "Anyway that is my impression", he added with his habitual modesty.

The "Thoppi"

Why is it that most of the mridangam players did not seem to have bothered to tune the left-hand (bass) end of the mridangam to the exact lower octave? With one single air-chamber to serve both ends, wouldn't there be a dissonance created inside, adversely affecting the tonal quality? "There is a correlation between the two", he said. "If you keep the left end pressed gently, the right end would produce a

clearer tone. But this should be done judiciously, otherwise it could raise the pitch of the right end. The left end need not necessarily be tuned to the exact lower octave but its pitch has a definite influence on the tonal quality of the mridangam".

Mani did not think that it would help to improve the tone of the left-hand end, say, by having the *choru* on it, as on the *bahan* of the tabla. He did concede, however, that vertical position in which the *bahan* is played as well as the thinner membrane used on it gave the player more scope; he could also use more fingers. He was also positive that any attempt to alter the style or structure of the mridangam by changing the type of the wood, for instance, or the diameter or the width of the membrane or its thickness would be a 'blunder'. "The mridangam as it is today, is a perfectly designed instrument and should not be tampered with". No doubt the size has changed in recent years from the 20-inch length to the 22-inch, and even the 25-inch long ones (which can be quite a strain to play).

Not Mechanical

While talking about laya in his son's house, Mani brought out a metronome and turned it on. It was a logical piece for time keeping to be expected in the house of a percussionist. After asking us to listen to it for a while, he declared quite candidly that he found the steady, unremitting, precise ticking just superhuman! He evidently felt that such deadly precision was beyond human ability and would not jell simply. Mani had accepted unquestionably that there was a certain mystique about Carnatic music which took into account the fallibility of human nature and yet remained inscrutably enjoyable.

There is no doubt that the same can be said of Mani's style too. Here was an

accompanist who from the very incipient stages of his career, had dominated any concert neither by sheer thunder nor by deliberate upstaging. His was the style for all seasons; he could make it suit any vocalist, any tala, any kriti. He could sail along pellucidly with the vocalist who had Mani's seal of approval. Sometimes, with the younger artists, he would guide them, goad them to greater heights. Occasionally if the tala was not the particular artist's *forte*, he would camouflage an errant culmination with a deliberate flourish on the mridangam to save the young man from a thousand deaths.

The Coiled Spring

When Mani was the accompanist at a concert, the commencement of a krit was the cue that the audience was waiting for. The maestro would sit with an expression of total expressionlessness almost amounting to indifference. First, the *eduppu* from the vocalist; Mani is still impassive but there is a barely perceptible sign of animation suggestive of his alertness. His own metronome inside him has started ticking. Then a few soft, resonant, tentative touches and, after a pause, the precisely-timed dramatic entry. The kriti and the concert would then suddenly come alive. Quite unlike the mechanical metronome, his playing was not unremitting. There would be moments of significant inactivity, perhaps just a few beats, enabling the vocalist to highlight the nuances in the composition. But the tala and the laya would flow, now soft, now strident but always in such perfect consonance as to make one feel that this was what the kriti was all about. We were conscious that we were in the presence of a legend in his own life time, and with supreme mastery over an instrument which had been handed down to us from time immemorial. But,

according to Mani, the mridangam as we know it today, is of recent origin, probably the generation before him—that of Narayanaswamy Appa perhaps.

The Mike Syndrome

Mani's militant objection to the use of electronic amplification in concerts and the tendency of many present-day vocalists to lower their shruti to such an extent that it would make the mridangam sound like dull thuds on a wet canvas have been the subject of a lively controversy in recent years. One wonders whether he sympathised with the plight of a good singer with a naturally low pitched voice or one with a low-decibel voice who would be eliminated but for the mike. Today's electronic devices rectified these failings and gave richness and balance to the concert ensemble. Mani had his own sound reasons, one being that it reduced the tonal quality of the mridangam. Another was that a person who uses a mike for amplification uses it as a crutch, thereby weakening his voice until finally, the voice 'goes'.

The Exception

He did clarify that his objection applied only to public concerts. He was practical enough to realise that a mike was indispensable for radio broadcasts and recordings. His conviction was based on the belief that if mikes and amplification came in, audience participation went out. For any concert to click, he said, there should be the right combination of several factors—the vocalist, the violinist, the mridangist, the hall, an audience listening with the inner ear and their response. Only then could the artiste give of his best. With an amplifier on, listeners would tend to talk amongst themselves and make no real effort to listen, when music was being 'injected into their ears'. Without it they would sit

closer and transfer their response to those behind. Very valid reasons, admittedly. But the irony is that future generations will get to know what Mani's artistry was like solely through the instrumentality of what

was latterly anathema to him, the microphone. He probably didn't care. The enigma that was Palghat Mani Iyer would never be holily solved.

Tribute

BY

Flute T. R. MAHALINGAM

I was 'shocked' on hearing the news of the death of Palghat Mani Iyer. I felt I had lost some part of myself—something personal. Such a feeling had come over me only once in the past—at the death of T. N. Rajaratnam Pillay. The void created by these two stalwarts is difficult to fill. We were such good friends and understood each other well. Mani Iyer had shown great affection and consideration towards me. In fact when we last met, during the annual conference of the Bangalore Gayana Samaj, he had expressed a desire that we should come together for a concert with or without mike.

Many of Mani Iyer's disciples are masters of 'Vyavahara'—musical mathematics in the percussion art. Mani Iyer had never bothered much about display of 'Vyavahara' *suo moto*. If he had wanted he could have excelled all others in 'Vyavahara'.

But his one aim as an accompanist was to contribute to the musical experience of a concert by highlighting the salient aspects of the 'manodharma' of the main artist—the special subtleties of each musician's style or 'Bani'. He maintained the perfect tonal quality of the mridangam and concentrated on 'Soukhyam' (pleasant listening experience).

His manasika guru was the late Pudukottai Dakshinamurthi Pillai with whom he had teamed in countless programmes, as a redoubtable combination. In my younger days, I used to attend programmes in which these two figured, mostly at the Gokhale Hall, Madras to listen to the battle-royal-of wits-between these two giants. Though he was 15 years my senior, Mani Iyer used to address me as 'Mahalinga Iyer'. What a magnanimous and magnificent artiste! We may not hope to see the like of him at least in this century".

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Seminar on Music & Musicology

Proceedings of the Second Day (15-2-1981)

Dr. V. Subramaniam, President of the Sabha, addressed the gathering, when the Conference reassembled at 9.30 A.M. on Sunday the 15th February 1981.

Dr. V. Subramaniam

Prof: Ramanujam, Dr. Ranade, Sri Kasturi, Sri Chari, Sri Jaya Rao, Sri Mahadevan, distinguished participants in this Seminar of music and musicology who have come from all parts of India and have graced the organisation at considerable sacrifice and inconvenience in order to propagate the theory and practice of music and musicology and making it a potent instrument for the development of the soul,

I stand here particularly in atonement for my absence yesterday as I had to leave for Delhi to attend the meeting of the National Development Council. I have had a report on the excellent discussions and the deeply appreciative audience. About the quality of the papers that have been read, I am afraid I do not understand much of the technical interpretations of music and musicology. I find that not only was the standard of the papers very good but they were expressed in a language which even a lay-man could make something out of.

We shall continue the discussions which could not be completed yesterday afternoon, which will relate mainly to yesterday's theme, with Dr. Ranade in the chair. This will be followed by discussions on the Second theme of the Seminar viz. "Some

Aspects of Hindustani and Carnatic music", on which subject also many excellent Papers have been prepared. Without taking much more of your time and in order to give an opportunity to the participants who have taken so much trouble to come over here, I shall now formally request Dr. Ranade to take the chair and continue the proceedings.

Dr. Ashok Ranade thereupon took the chair.

Dr. Ranade

My job here to-day is mainly to conduct the proceedings and that mainly means that I have to stick to the time-table. Now Prof: R. C. Mehta was not able to come but his paper has been received. We will devote some time for discussions on the papers which were presented yesterday. The discussions will continue till 09.55 a.m. I would like you to send the questions in writing and also please indicate at whom the question is directed, so that there should not be any excuse for the questioner to make a speech. At the same time, the questions should be very clear giving the speaker an idea as to what is expected of him.

A few questions were put and answered.

Now I request Mr. Mahadevan to read Prof: R. C. Mehta's Paper. As we are serious about the whole business here, we won't say that the paper was recorded as

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read. We will have Prof. Mehta's views presented here though there is no provision for in-absentia discussion.

Mr. K. S. Mahadevan

Prof: R. C. Mehta was very keen to attend this Seminar. Prof: Mehta's was one of the earliest papers to be received by us but unfortunately the riots in Baroda have come in the way of his attendance. So I am reading this paper. The title of the Paper is "Reaching the music of the South ; challenges before the North."

Prof. R.C. Mehta's Paper

"Several attempts have been made to compare the classical music of the North with that of the South, and to draw attention to the common heritage of Shruti, gram, moorchana, gramak, raga, alap, patterns, ideal elements of musicianship and of vaggeyakara, etc., and nadopasana as one of the best means of Bhakti. Similarities immediately attract our attention and create empathy: we become instinctively receptive when we find likeness or hear an echo of our sound or a reflection of the father's face in the son's countenance. This is surely a good and welcome exercise for creating a feeling of love in the members of a family.

In the context of the musical culture of India, the two systems of music in India have close family relationship. This relationship can be seen in the general concept of 'Raga'. However, the systems have achieved great distinctive qualities in their maturities of the last few centuries. These maturities may be compared to flowers or fruits with distinct form and flavour. More than the similarities, the distinctive qualities are of prime importance from the cultural as well as aesthetic view points.

Mutual Respect

It is this aspect of our two musics that I wish to dwell upon. In the first instance, a high respect for both the musics should be generated by every means of communication at our disposal in this age; broadcasts, telecasting, concerts, educational broadcasts, are some of the ways and

However, the sure way would be to acquire a real taste for the other system. Acquiring an aesthetic feeling for the other system is the challenge before us. *Aesthetic enjoyment of music does not come easily—it is not a sensuous comprehension, not even a purely intellectual understanding. It is an acquired taste for the beautiful, requiring effort, perseverance and the plus quality of inscrutable musical temperament.* These challenges may be, to a degree, surmounted by those who are initiated in pitch-discrimination and a sense of rhythm.

Since this Seminar is held in Bombay, a distinguished centre of Hindustani Music, it will be relevant to reflect upon the hurdles a north Indian music connoisseur (who knows & enjoys Hindustani Classical Music) is likely to encounter in his efforts to appreciate and enjoy South Indian Music.

The Hindustani

It should be conceded, as a negative element, that his ears are accustomed to hear certain types of musical sounds, and this does develop a prejudice in favour of the use of voice or sound in only certain ways. This is the first hurdle—and may prove to be a big one. His audio-sense of the 'pleasing' sound will require to be broadened by frequent listening to the best of male and female voices and instrumental sounds of Carnatic music (Of course there is human psychological response to sound, which,

at sensual and psychological level, have different tonal colour. At this level, the response may be universal. However, even in this respect, the response has gone through a process of 'culture', as in the case of 'tempered scale' and use of atonal sounds, etc. A North Indian musician is likely to find Nagaswaram tone harsher/sharper than the Banaras Shahnai, Mridangam less mellow than the pakhavaj, so on and so forth. This only means that the first thing is to acquire a wider audio-perspective. I do not mean 'tolerance', but a deliberate, positive, acquirement.

The next hurdle is the Raga or the melodic structure. He finds several times similarities in the nomenclature. A little effort on his part, and he is able to find full or partial affinities in the scales. Then he finds major differences in Raga presentation, elaboration, and the importance enjoyed by the libretto or the literary composition; absence of a certain type of vilambitaya as employed in the Vilambit Khayal, or the 'ati-druta-laya' as employed in Indian instrumental music, and a rhythmic system not easily comparable to the North Indian tala system.

The Kṛiti

Out of all this, he soon finds that he is unable to follow the Kṛiti - the musical composition - which is music and words. Here a major question troubles him. Is it possible to have an aesthetic enjoyment of Carnatic music without understanding the language and meaning of a Kṛiti? Is it possible to enjoy the pure "Raga - bhava" of Carnatic Ragas, without understanding the language of the Kṛiti? Is the 'Raga-bhava' so linked up with the 'Raga'? He finds this much unlike the language-bound, but not meaning-bound, compositions (bandish) employed in Hindustani music. He soon realises that for a full

aesthetic enjoyment of Carnatic music, he will have to learn the language of the Kṛiti as well as the contours of the musical composition employed for the full expression of a Raga. Unless this is done, all his appreciation of Carnatic music will be sensuous, primitive and ephemeral; will not be real. If this is true, it means that, for a north Indian to appreciate and enjoy Carnatic music, he must know the language of the compositions and well enough, to understand poetic language. If for enjoying English literature, we have to know the English language well, in the same way, in order to enjoy Carnatic Music, we have to know the Southern languages, especially Telugu, in which the musical Trinity of the South composed their great Kritis.

It will be interesting to know the reaction of the North Indian Musicians to such a challenge. It will also be interesting to know from South Indian Musicians or Vidwans which are the aspects of Carnatic classical music that belong to 'pure-music' (completely devoid of any association of word-meanings), capable of the highest musical enjoyment."

Dr. Ranade

It is unfortunate that Mr. Mehta is not present here because in his short paper he has raised very pertinent points. He has also pointed out the very basic need for Hindustani musicians to try to appreciate more and more of the South Indian musical system. But we can definitely utilise this opportunity for voicing the concern of many of my Hindustani musician friends that we ourselves are feeling the lacunae in our musical training. Incidentally, let me take this opportunity to express my appreciation and happiness and, in a way surprise, on seeing so many senior musicians attending the Seminar and for such a long duration. It is not usual,

as far as Hindustani seminars are concerned. If we want to appreciate more of Karnatic music, I find that the easiest way will be to start with instrumental music. It is a well appreciated fact that human voices are more directly related with a particular culture and unless we are acquainted with that culture, it is difficult to appreciate the voice of that culture just as, to us, it is easy to appreciate symphonic music rather than orchestral music.

Now I request Dr. M. R. Gautam to present his paper.

By way of introduction, let me say that Dr. Gautam is in an enviable position having passed through many travails and many types of services in the cause of music. He was in All India Radio, which by itself is almost a disqualification. There are very few souls who have really profited by staying with A.I.R. but Dr. Gautam is one of them. He has taken the opportunity to learn from many of the Ustads and musicians who come to the Radio Station. There was a time when the Radio Stations used to be cultural centres and not just broadcasting houses. Dr. Gautam used the opportunity to the fullest.

Then he entered the teaching profession in addition to his performing abilities. Now he is the Vice-Chancellor of the one and only perhaps full-fledged Music University for Hindustani Music which is situated at Khairagarh in M.P. We have two Vice-Chancellors of that University here: one is the ex-V.C. of the same University, Dr. Arun Kumar and the present one—so both of them will perhaps give us a wider idea of how they have utilised or how they are going to utilise, their place in the University. By the way, let me add that Dr. Gautam has brought out a book entitled "Heritage of Indian Music". The book has been published

by Abhinav Publications. It is a highly priced book but I will strongly recommend to each and everybody to purchase it and read it.

Dr. M. R. Gautam

Friends,

First, before beginning my talk let me express my deep gratitude to the Shanmukhananda Fine Arts Sabha for inviting me here to participate in this Seminar in which such eminent musicians and musicologists are taking part. The subject of to-day's Seminars, as was sent to me, was "Common aspects of Hindustani and Karnatic music". When I read it, I thought that the title itself needed modification, as far as I understand both systems. I have had training in Karnatic music before I took to Hindustani music. On the practical side, there is hardly any meeting ground; on the theoretical side, of course, the musicologists of both the systems quote the same texts. But when it comes to application, their expression, their expositions of the texts, these are found to be extremely different. The only thing that seems to me common are the basic swaras. Even in swaras, what Hindustani music considers as Komala, Karnatic music calls it Suddha. Then in the gamakas and in the ragas, although there are several ragas in Karnatic and Hindustani music having the same swaras like Bhupali, Hindolam, Mohanam, Saveri, Mayamalavagowla etc., but when actually one sings them in the Karnatic and Hindustani music systems, they sound very different. It would have been more interesting, to discuss how in spite of the swaras being the same, they sound different. When we come to the other side—the composition side—you have in Karnatic music many types like Geethams, Swarajatis, Varnams, Kritis, Padams, Thillanas, Jawalis etc. Correspondingly in Hindustani music, you

do not find anything. Karnatic music certainly is much better organised than Hindustani music. In Hindustani music you have Drupad. Drupad has completely gone out of vogue and is almost on its way out. There is Khyal in Hindustani music which has no corresponding form in the Karnatic system. Padam in Karnatic music can be stretched to compare with Thumri of Hindustani music. At any rate, both are music for the dance. The only things that come closest are the Thillana in Karnatic music and Dadra of Hindustani music.

Now I shall go into a little bit of detail as to how all this came about

Tradition

The Kritis in the Karnatic system in structure is more close to our old Prabhanda and in that sense, I think Karnatic music follows tradition much more closely in respect of compositions and even in the delineation of the kritis. Old tradition is more rigidly and closely adhered to in Karnatic music. Karnatic music is, I understand, given a very close definition in the *Sangeetha Ratnakara*.

In the old Drupad style in Hindustani music, it is free style. You can use any word that you like in the composition, but the point that is most important is that you will have to come to the starting beat of the ~~drupad~~.

Geetham in Karnatic music, although it is very simple in structure and almost in an uniform tempo, had its own charm although there are several varieties of Geethams. This appealed to Pandit Ratangankar. It was he who first started composing Lakshana Geethams in Hindustani music. In Karnatic music, he appreciated the raga and its scope for development. So there is

some correspondence of Karnatic music with Hindustani music. I even read in some papers comparing the Khyal with Tanam, Pallavi

Raga Alaap

The Ragam, Tanam, Pallavi is perhaps the only form in Karnatic music where there is maximum scope for improvisation. It is rather an unfortunate fact that I find in Karnatic music, raga *alaap* has been reduced to such a small extent that kritis have taken supersession over the raga *alaap*. While raga is the soul of music, it seems to have become secondary in concept. In a concert of three hours, you can hear as many as 25 compositions. That means to say, we are giving precedence to literature, to compositions, to text and not to sound. The implication is that music is going down because improvisation and creativity become less important in the art and show signs of dying. I think Karnatic music should give more predominance and more importance to Raga *alaaps*.

They practically cramp the *alaap*. Whereas in Ragam, Thanam, Pallavi, you have a separate, bifurcated attention given to Ragam delineation and Thala delineation, in Khyal the raga elaboration is done in accompaniment to the composition, the kritis. There is absolutely no corresponding form to Khyal in Karnatic music. Thanam, in Karnatic music is usually done in Madhyam. There is ample rhythm in it making it very attractive and sometimes the word "Anantham" is dexterously used to merge with the musical pattern. "Pallavi" is short for Padam laya-vinyasa. And of the composition, as I understand it, the musician may compose for each concert his own Pallavi before singing it, because rhythm is more important in the rendering of the pallavi.

Padam, as I told you earlier, you can stretch it to compare with the Thumri in Hindustani music. Padam singing has its own rich melodic structural beauty which has given it an independent status in the concept of singing. Padams are usually in Telugu and Tamil. Their musical excellence and aesthetic appeal have made the Padam a highly rated composition in Karnatic music. The Nayaka-Nayakibhava content represents respectively the Lord Paramatama, the devotee Jeevatma and the Guru who leads the devotee to the path of Mukti. The main rasa is Sringara, expressed through ragas like Ananda Bhairavi, Varali, Churutii, Gaulipantu, Bhairavi, Begada etc.

Now in comparison, the Thumri of Hindustani music comes closest. The text of the Thumri is romantic and even erotic. Its presentation and structure are very lyrical and aesthetic, lending ample scope to the performer to improvise. This comes under light classical variety and therefore much latitude is allowed for including swaras outside the boundry of ragas; whereas the padam is a highly classical form and no such liberty is allowed in it. The ragas in which Thumri is sung are: Kafi, Bhairavi...Peelu, Desh, Khamaj etc.

There are two types of Thumri. In one, the thumri is usually in Madhyama laya, uses plethora of words. The khyal in this variation is more rhythmic and rhythm-oriented by the judicious choice of phrases which lends itself to rhythmic and metric permutations. The sahitya in this variety is very rich and sometimes scholarly.

The other thumri is more slow in tempo. The text also is much shorter and gives plenty of scope for improvisation. It is also considered to be of light classical variety. Actually, according to me, this is

the most difficult form in Hindustani music because of the necessity that each and every phrase should be such that it supports the theme of the song. Therefore, the singer has to be so expert that he has an extremely pliable and supple voice because of colourations of tones and secondly, he has to have an extraordinary aesthetic sense. He should also have good imagination. This form demands a fusion, an ideal fusion of intellect, emotion and imagination plus a ready accommodating voice.

In Thumri there are 2 schools—the Banarasi (Poorab) style and the Punjabi (Paschim) style. Because of the great improvement in travel, transport and communications, both styles are getting fused together. So persons supposed to come from Banaras are very often singing the Punjabi style and the Punjabi man is trying his hand at the Banaras style. The main purpose of singing the Thumri is to give the aesthetic rasa and bhava. You have to bring out the theme of the song through appropriate phrases. (Vocal Demonstration of Thumris).

Coming to the importance of voice culture there was a musician in Madras—an extraordinary musician, composer. On one occasion, while we were discussing about the need for voice culture he said: "You Hindustani chaps, pay too much attention to voice. I have come to the conclusion that for good music, not only good voice is not necessary, in fact it would become an impediment. You tend to lose yourself in the good voice and neglect the music which is the real thing."

Well, I beg to differ. Hindustani music has got a much better system of voice training. Just as timbre is absolutely necessary, pitch and volume are equally necessary. If all dependence on voice training and its movement also becomes very easy.

"Javali" in Karnatic music, as I understand it, is perhaps close to Hindustani Dadra... In Javali the themes are sensuous. It is sung independently in dance recitals. The ragas employed for Javali are Huseni, Chenurutti etc. The languages are Kanada, Tamil.

Dr. Ramanathan

I would like to say something in defence of Hindustani music. Yesterday the discussion on Sruthis was monopolised by Karnatic musicians. I do not want to give the impression that Hindustani music has not got srutis. Although Hindustani music usually has harmonium as accompanying instrument, Hindustani music also uses srutis quite subtly. It has to be very accurate because Hindustani music requires extraordinary precision of intonation. Here I would not be able to pinpoint the number of the srutis because the note is in a state of oscillation. Now-a-days, these srutis and subtle variations, subtle expositions of swaras, are unfortunately dying in North India because they are also following the harmonium.

Dr. Ramanathan

Mr. Chairman, I would like to make one observation about the Gamakas as expounded by my good friend to-day. I am happy to learn that in Hindustani music also, they have Gamakas. This is the first time I heard about gamakas of Gandhara demarcating between Madiyana and Rshabha.

Prof. Satyanarayana

Mr. Gautham, my original question was the sets of the Gamakas that we employ for various notes. This is just to establish a point that in Hindustani music also, srutis are employed. It is not that the Hindustani musicians do not employ it. But the point I wanted to ask was whether the same notes are employed in the different gharanas; Dr. Gautam said 'no'. In that case, what is the validity of employing those particular values for this raga and that raga? Secondly, if there is a particular gamaka employed in a particular note, when we employ the same in other notes, is it a rule to apply the same gamaka?

Dr. Gautam

Hindustani music has several gharanas. Each gharana has its own interpretation of several ragas. Certain gharanas, if I may be permitted to say so, in their over-enthusiasm for, or their extraordinary interest in, the correctness of maintenance of the tune, found it perhaps a little too discordant to employ the micro-shades of the different swaras. The validity is there. Such of those who understand the importance and significance of the gamakas adhere to them and such of those who do not come under this, do not use them. It has its value nevertheless. It all depends on the training that a particular musician gets. If he is trained in one way, then he sings that way.

(Extempore Speech)

—o—

Smt. Vidya Shankar's Paper on the two systems of music, the Carnatic and the Hindustani

Our classical music systems, the Carnatic and the Hindustani, have evolved from the same origin. Naturally, the basic concepts and principles seem very similar and at times practically identical. Yet we do recognise two distinct styles and do experience apparent differences in their presentations. This is because, art cannot be stagnant but gets evolved with a firm footing on tradition, gaining strength from the aesthetic and scientific treatment of the subject. Hence, these systems of music, have deviated along different paths having their own characteristic aspects. This leads us to follow a discipline upholding the individual purity of each of these living systems.

Indian classical singing is an artistic, dexterous and a harmonious blend of melody and rhythm. Sahitya or words are clothed in swara pattern or groups of notes. Karnatic music is bhakti-oriented and was primarily meant for vocal treatment. Hence, the importance of sahitya. Man attempts to reach the divine through music. Music is one of the best expressions he has found for religious thought. Song translates the innermost stirrings of the musician. Of course, the song is embroidered on the tapestry of the raga.

Raga is the basis of melody. The concept of raga is best realised through absolute music - music which is independent of sahitya or tala or time-measures. Absolute music is the outcome of emotional experience and the medium for this expression is the raga forms. Hence, we consider

raga-forms as the abstract patterns of melody constituting the scientific structure of our classical music, moulded by aesthetic experience and developed by tradition.

Similarly in the realm of rhythm, both the schools of music have evolved high standards of achievement. In making a general observation, one can say that in Karnatic music, strict pattern is followed in the transition of speeds, i.e., a unit in the first speed will exactly halve itself in the second speed, and in turn get halved in third speed and so on. In the Hindustani concerts however, one notices the accent is on the gradual acceleration of speed.

The time theory of ragas i.e., the convention of ascribing the exposition of particular ragas to a particular time of day as morning, afternoon and evening is strictly followed by the Hindustani musicians. The South Indian recitalist with his flow of emotional expression and creativity adheres more to the scientific basis of classical music, while the north Indian artist attempts to delve into the aesthetics in the creation of different moods. When one hears the vocal masters of the North, one cannot help feeling that the Sahitya is just incidental to the elaboration of the raga. There is greater stress on the 'alapp' and 'taan'. Mostly, the sahitya does not constitute more than three or four lines specially in khavals, whereas in Carnatic music, sahitya is an intrinsic part of the compositions and sometimes stretches to epic proportions. Moreover, the Carnatic Musician Vocalists sing at "vaakusiddha"

or clarity of intentions; and hence, his enunciation of the words are explicit and individual.

Talking of intonation, we can observe some basic conceptual disparities, for instance, we can observe some basic conceptual disparities; for instance, the Hindustani musician pronounces the swara rishabha as 're', while in the Carnatic musician it is 'ri'. In the case of the swara daivata, in the Hindustani text books, this swara is written as accented dha and the Hindustani musicians pronounce this swara mostly with a stress, which gives the intonation as dha. In Carnatic music, it is invariably 'da'. This seems to be rational in the case of a prolonged note of the *teevra daivata* when it positively takes the shana of a tistruti daivata for example:—"daa; nipa-da ni nida"—a swara passage from the Aditala Kambodi Varnam. We realise that if this prolonged *daivata* is pronounced with a stress, perhaps the tistruti gets heightened. In places of occurrence of *shadruti daivata*, when the *teevra daivata* assumes the position of the *Komal nishada*, this swara is pronounced with a stress as 'dha'.

Example—In the raga Tanarupi of the melakarta raga malika, in the phrase, 'ga ma pa daa da—ma pa daa da—pa da da ma pa' all the 'da's are pronounced as 'dha'.

Coming to the technical side of the matter, we can attribute the specific handling of the swaras as the cause for the vivid dissimilarity of the two systems of music. The approach to the swaras and the logical and tasteful treatment given to these swaras bring about the individual forms which build up the concept of ragas, and this approach is the basis of 'gamakas'.

Gamaka is the soul of our music. In the real sense of the word, gamaka is not confined to mere oscillation of a note nor to the manifestation of curves on a swara. It comprises the manner in which a swara is approached, its entry, its position, its movement and its effect on the other swaras. In Karnatic music, gamakas or graces or embellishments fall under various categories as kampita, nokku, sphurita, prathyahata, odukkal, orikkai, khandippu, jaru, ravai, and vali. In Hindustani Music, the technical terms for the various graces are given as meend, khata, zam-zama, soonth, murki, muran, tana and so on. In both systems, a few gamakas are specified exclusively for instrumental music. All these have been researched by many musicians and musicologists. It would be a welcome project if an artist well-versed in both the systems can compare and contrast the technical aspects of the nature of the gamakas which are highly responsible for the characteristic stamp of the two styles of music.

Broadly speaking on these lines, we can say that the effect of the jaru or a slide, together with the nature of the oscillations given to a swara or a group of swaras causes the apparent dissimilarity of the Hindustani and Karnatic styles of music. For instance, at the start of the alap of the rag Yaman, the sadja is reached from the lower nishada which in turn is approached with a deflection from the rishaba; the gandhara is later approached with a slow glide from the rishaba; Though these swaras form similar patterns in the raga Kalyani of the Karnatic system, we see that the gandhara is handled with slight oscillations which totally gives a different form.

The fact that the gamaka jaru can affect the form of a raga can be realised even by

taking two Karnatic ragas like Suddhasaveri and Devakriya. Both are audavaragas or pentatonic scales having the same aroha and avaroha with teevra rishabha, suddhamadhyama, pancama and teevra dhaivata. The composition I wish to illustrate on the veena is one of Muthuswami Deekshitar, who was greatly influenced by North Indian Music. The Kriti starts with the words: "Sri Guruguha paalayasu maam". We can note that the effect of jaru can completely change the raga-swarupa. In this instance, we can see the glimpses of the rag Durga in the framework

of Suddhasaveri. Similarly, Mohana-raga can be transformed to Bhoop.

It is evident that we are able to find a touch of the Hindustani style in our compositions and ragas. There has always been a deep understanding and appreciation of these two distinct styles among our musicians. The Northern school has also absorbed some of our ragas like Hamsadvani and adopted it into their system. However, even when an artist of maturity handles these forms, he can produce only a creation coloured by his style and tradition.

Gamakas in North and South Indian Music

PAPER BY

SMT. SAKUNTALA NARASIMHAN

For an Indian musician, whether of the North or South, perhaps the greatest indictment would be to have it said that his or her music was 'blunt' or lacking in 'grace'; in technical parlance, this 'grace' is described as gamaka.

What exactly this means is, like most evaluations in the performing arts, easier to illustrate than define, although musicologists down the ages have put forward various descriptions ranging from the purely rhetorical to the quantitative.

Examples

'Music without gamakas is like a moonless night, a river without water, a creeper without flowers, a woman without ornaments'... —Bharata in the 'Natyasastra'

'When a note produces colours of Sruthi other than those which are its own, it is known, as gamaka—'

—Parasvadeva, in "Sangeetha Samaya Sara"

In effect, most of these interpretations boil down to the description that Sarngadeva offered—"Svarasya kampo Gamakah", translated as 'the shaking or manipulation of notes' for musical effect. This effect of gamakas—the decorations, embellishments or curves added to notes—has a pivotal role in building up a raga's entity, adds aesthetic content and makes for a pleasing flow of sound patterns.

This is true as much for Carnatic music as for Hindustani music. Starting from that premise, it is possible to compare and contrast the two styles in terms of the gamakas employed in each.

Based on the intensity and range of the 'shakes' employed, gamakas have been classified and listed in different ways by different authors, but the most widely accepted ones are the panchadasa gamakas listed by Sarngadeva in his Sangeetha

Ratnakara * and the subsequent Dasavidha gamakas described by Prof. Sambamoorthy. Even allowing for the fact that gamakas by their very nature, do not admit of precise notation or complete reproduction in print, some of these gamaka definitions are vague and recognised, some appear to belong more typically to one style than to the other. Or, shall we say, a preponderance of certain kinds of gamakas identifies the music as Carnatic, and the greater use of certain other characteristic gamakas makes a piece of music the 'Hindustani style'.

To take a few examples from the list of Panchadasa gamakas :

Kampita : The definition of this gamaka as given by Prof. Sambamoorthy runs:

"A large shake—the manipulation of the note is such that there is not even the remotest suggestion of the adjacent note." As examples, he mentions the gandhara of raga Arana, Anandabhairavi and Dhanyasi. Analysing snatches of music in both the styles, vocal and instrumental, one finds that although the Kampita gamaka may not be exclusive to the South Indian style, its use in Carnatic music far exceeds that in the Hindustani style. The employment of this particular type of gamaka, it seems therefore, becomes one identifiable point of divergence between the two systems.

Lina gamaka : 'The merging of a note softly into another note.' This kind of 'glide' can be found in both styles but its frequency is indisputably greater in Hindustani music than in the south. The habit of sliding from one note to another in imperceptible stages—what the northerners call the 'meend', is in fact a characteristic of aesthetic excellence in the Hindustani

style. It is possible that the occasional use of the lina gamaka became acceptable in the Carnatic style only in the last few decades following greater exposure for, and appreciation of, Hindustani music in the Southern regions in the post-Independence years.

Tiripa (Nokku, in Tamil) "Playing one of the notes of a phrase with some stress." (n s r s - with the accent on the ri for example) This, particular kind of highlighting one note in a phrase seems, in general, to be more a characteristic of Carnatic music; instances of its use in the Hindustani system seem rare, relatively speaking.

Spurita : 'A janta svara phrase where in the lower note in between each Janta svara group is faintly heard. The second note of each pair is stressed.'

This again, appears to be employed in the South Indian style far more frequently than in the north Indian style. In saying that, however, it becomes necessary to repeat the qualifying clause once again that over the last few years, as both South and North have got exposed to the musical traditions of each other, a process of mutual give and take has resulted in the assimilation of some of the characteristics of one style into the other, either as 'fashion' or as genuine enrichment. In categorising the two styles of music in terms of the gamakas they employ, one can only make comparative evaluations and not absolute. It is also necessary to remember that the predominance of certain types of gamakas differentiates not only between Hindustani and Carnatic music; it also becomes an important factor in identifying different schools of training ('baani' in south Indian music or 'gharana' in Hindustani music) within

each system. For example, the 'brika' type of embellishment is one well-known School of Carnatic music; it may eschew altogether the Lina type of gamaka. Another 'Baani' leans heavily on the use of the Lina and Ullasita gamakas (Ullasitaru) or glide, is described as one obtained by starting on a note and reaching a higher or lower note by gliding over the intermediate notes without giving the impression of the individuality of these intermediate notes.)

Similarly, in Hindustani music too, each style or gharana has its own characteristic preferences for certain types of gamakas over certain others. (The 'tappa ang', for example, which uses a series of fast, tightly grouped notes, could be said to employ the kinds of gamakas that are closely allied to those normally associated with Carnatic music.)

However, it is still possible to uphold broad generalisations regarding the predominance of certain gamakas in one style and certain others in the other style. This can be tested too, by giving the same phrase in identical ragas, to two musicians, one of the north and the other of the South. The former's interpretation will show a distinct preference for the 'jaru' types of gamakas (glides) whereas the latter's will be most probably 'rava' oriented - that is, vibrato type of shakes. The Lina, Ullasita and similar gamakas (the 'portamento' kind which glide from one pitch to another with a smooth progression) add a distinct Hindustani touch to phrases.

One interesting fact that emerges in studying the use of gamakas in the two styles, is that in the case of ragas that admit of 'Kampa Vihina' or straight-note treatments

the two styles seem to come closest to each other. In Hindolam and Malkaus, for example—a pair of melodies that do not call for too much use of gamakas and which can still be aesthetically pleasing, it is possible to perform phrases that seem almost identical in the two styles. This further lends credence to the theory that gamakas have a pivotal role in defining or characterising the two styles of Music.

Conversely, by taking a phrase in, say, Abbogi (r,g,m,d,s dm, gri) it can be shown that what one does in reproducing the same in the 2 styles is to alter the gamakas employed. The question of what constitutes 'good music' in the Carnatic and Hindustani styles underlines the choice of gamakas in each. Since the prime consideration in both is that music should be pleasing to the ear ('shrotr chitta sukhavaha') each style employs embellishments in the form of gamakas solely with a view to meeting the aesthetic requirements of its own ideal. If the consensus in Hindustani music is that the use of the 'Kampita' gamaka is uncharacteristic and a deviation from the norms governing 'good' music, that type of gamaka is relegated to the background; similarly, if Carnatic musicians feel that the Lina or Ullasita gamaka is atypical and disturbs the purity of their tradition, its use is frowned upon. Taste and tradition thus dictate to a large extent the choice of particular gamakas or their deletion in each style of music.

Conclusions

An exhaustive comparison of the two styles under each of the fifteen gamakas is not attempted here since some of the gamakas are but variations of another, some pertain to techniques in instrumental playing* and of the remaining ones some do not

*Kampita, Spurita, Tiripa, Lina, Andolita, Vali, Tribhinna, Kurula, Ahata, Ullasita, Plavita, Gumpita, Mudrita, Namita, Misrita.

*Vali and Tribhinna.

seem to be characteristic of one particular style or the other. Besides, there seems to be also some amount of confusion in interpreting the descriptions laid down in the texts (for example, Prof. Sambamoorthy himself, at the end of his list of fifteen gamakas as given in the Sangeetha Ratnakara, adds that "Lina is only a variety of gamaka" whereas according to the earlier description, this does not seem so).

Gamakas are an integral part of both Hindustani and Carnatic Music. Since the two styles trace their origins back to the same source, it is possible to study the areas of divergence between the two in terms of the gamakas they employ.

The list of Panchadasa gamakas given in Sarngadeva's Sangeetha Ratnakara is over 500 years old and in the absence of actual, recorded pieces of music illustrating each definition, it is, at best, only possible to interpret these definitions as related to present day usage. Such a study leads one to believe that particular types of gamakas like the Kampita, sphurita and Tiripa - are typical of South Indian music and certain others - like Lina, Andola, and Dhalu (swinging from one note to another in waves D, eP etc.) are more typically Hindustani. Broadly speaking, the 'rava' type of grace finds greater use in Carnatic Music than in the north, which employs more of the 'jara' variety of shakes. This, however, cannot be a rigid demarcation since, due to increased awareness of each system of music in the regions of the other in recent years, there has been a tendency to import and assimilate graces other than those that one's own tradition dictates. This can best be illustrated by choosing ragas that have been borrowed from one system into another and given an entirely indigenous and distinct colouring through a change in the type of gamakas used.

Talk by

Mrs. Shakuntala Narasimhan

Indian music of whatever kind - good Indian classical music - should have gamakas. What exactly does this mean, the term gamakas? It is easier to illustrate than to define, although musicologists down the ages have put forward various descriptions and definitions ranging from the purely rhetorical to the quantitative in terms of frequency, sruti, etc. Music without gamakas is like a moonless night, a woman without ornaments, a creeper without flowers, a river without water etc. At the other extreme, we have the definition which says that when music produces colours of srutis other than those which are its own, they are gamakas.

Whichever description we give it, all that it amounts to is that Gamaka is a difficult aesthetic shape. You set the swara and adorn it with gamakas. This fact of gamaka decoration or embellishment has a pivotal role in the raga entities making a pleasing flow of sound pattern, to add aesthetic value. This is true as much of Karnatic music as it is of Hindustani music.

Starting from this premise, it is possible to compare and contrast a few styles in terms of gamakas. As many of you know, gamakas have been codified, classified and 15 different kinds of gamakas are put forward in Prof. Sambamoorthy's book. The problem that one encounters immediately is that most of them are definitions in their nature and it is difficult to interpret them. Out of the 15, some seem to be the same; you cannot see the difference between them. So the 15 have been brought down to 10. Starting with this list, I have picked up a few examples to start with. I have tried to see how much could be used in Karnatic and how much in Hindustani music. One kind of

gamaka is predominant in Karnatic music and another kind in Hindustani music.

The definition as given in Prof. Sambamoorthy's book says that it is a large shake, the manipulation of the note is such that there is not even the remotest suggestion of an adjacent note. It is a curve. As an example, we can mention Gandhara of Atana, Ananda Bhairavi. Let us see how we employ it in Karnatic music. (Sings)

It is difficult to pinpoint it. It is a kind of Gandhara which does not have the shape of the preceding or following note. I am told both in vocal and instrumental, one finds that the use of this Gandhara is not exclusive to the South Indian side although its use in Karnatic music far exceeds Hindustani side.

I would like to point out that, for ragas which are close to or borrowed from one system or the other, you can give a distinct Hindustani shape to the theme. The habit of gliding from one note to another imperceptible stage is the correct aesthetic excellence in Hindustani style. Here the raga Suddha Kalyani in Hindustani music is equivalent to Kalyani in Karnatic music. (Sings) It is a beautiful glide—goes up and then glides down. You can multiply these examples.

The next Gamaka is sphurita Gamaka. In Hindustani music also, gamaka becomes an important factor in identifying different schools of training viz., "gharanas"—like "bani" in the south. Each gharana specialises in different kinds of gamakas; each gharana has its own speciality. Similarly in Karnatic music we have different banis.

Starting on a note, gliding over the intermediate note, without giving an impression of the individuality of the note, this I feel is

more typical of gamaka in Hindustani music. Saraswathi, which is used in both the systems, is an example as to how the character of the raga changes in the two styles even though the notes are the same; this is by employing different uses of the gamakas. (Sings)

In Hindustani music also, each type of gharana has its own characteristic. There is a certain type. It is a type of composition in Hindustani music which is employment of certain typical phrases, revolving phrases which use tightly grouped notes. This is tappa. The type of phrases employed in tappa is supposed to be characteristic of certain gharanas. When using the same phrases in identical ragas by two musicians from the north and the south, the former shows a distinct preference to jaru type whereas the other is rava-oriented which seems to be more typical of Karnatic music.

One interesting fact that emerges from studying the use of gamakas in the two styles is that they seem to come closer to each other. They employ phrases that seem almost identical in the two styles. This further lends credence to the belief that gamakas have a pivotal role in defining the character of the two types of music. Aboli is an example to show that by changing the kind of gamaka you can change the character of a raga from Karnatic to Hindustani style or vice-

For the ear of the Hindustani musician or a Hindustani layman of the north, the gamaka of the south Indian style may seem displeasing or aesthetically jarring, simply because according to their definition, it is considered different. Therefore, it becomes something alien and aesthetically not pleasing, whereas the south Indian

singer thinks it very beautiful because it fits in with the raga and has been defined as the proper gamaka for the particular raga.

To conclude therefore, gamakas are in use both in Hindustani and Karnatic systems. Since the two styles trace the origin to the same base, it is possible to study the areas of divergence in practice between the two in terms of Gamakas. The list given in "Sangeetha Ratnakara" is of course 5 centuries old. It is at best only possible to interpret the definition as related to the present day use. Some are typical of the south Indian Kampita and certain others. (Sings Karnatic Hindolam). That kind of swinging from the basic note to somewhere high up partakes more of Hindustani style.

Chairman Dr. Ranade.—We are thankful to Mrs. Narasimhan for a very definite paper full of ideas. Now we have 7 mts. for discussion on her paper and I request Mrs. Vidya Shankar to start the discussion.

Smt. Vidya Shankar

Thank you, Mr. Chairman, for giving me this opportunity.

The subject of gamakas has been dealt with by Subbarama Dikshitar in 1904 in his voluminous work "Sampradaya Pradarshini" — from which I have tried to understand the scientific and technical aspects of the subject and adopted his notation with some additions in my publication of Shyama Sastri's compositions and in my father's works on Thyagaraja.

The word 'gamaka' can be taken as derived from the root "gam gachch" to go - it may be taken to denote the approach of the "svara-gamana".

The usual meaning for 'gamaka' is oscillation. Considering 'Jarū' or 'slide', this particular gamaka does not allow any oscillation. So gamaka is not confined only to oscillations of a Svara but also is concerned with the particular type of approach and mode of handling the swara.

Kampita means a shake. Subbarama Dikshitar has given this gamaka to denote a free movement of oscillations as in *ga ma pa* (sings) in Sankarabharanam, when *ma* is oscillated from *ga* to *pa*. But this 'ma' can also have an oscillation from *ga* to *ma* itself (sings), also as we have in Todi *ga* from *ri* (sings)

There is also another variety of Kampita gamaka which is an oscillation on the same note - for example, in Madhyamavati (sings). That oscillation on the *rishabha* is on the svara itself and it is clear that it extends neither to the svara above or below.

About 'Nokku' we can say it has the shortest span of the Kampita gamaka - It is restricted to a single oscillation and it gives only the suggestion of a stress on the svara from its adjacent higher one.

"Sphurita" occurs in the second Janta - swara in the phrase of double notes. It is originally experienced clearly on instrumental Music. Subbarama Dikshitar says that this gamaka in the avarohana Krama is Pratyahata - i.e. these gamakas occur in Jantaswara. In the avarohana, the jantaswara can be given a slight gamaka from the higher note though pratyahata can be the gamaka sambhanda type of jantaswara (sings "ni ni da pa ma" from Kalyani Adi Tala Varnam)

"Jarū" is more prominent in Hindustani style. We have the jarū gamaka from particular swaras in ascent or decent. It

start of the jarū may or may not be definite. Also varieties of the types of janta sambhanda and Gamaka bring in the various differences in gamakas.

Chairman, Sri Ranade

"Is it possible that preference for certain types of Gamakas in a particular system may be due to linguistic differences between Hindustani music and Karnatic music and also whether there is any influence due to eating habits?"

Mrs. Vidya Shankar

"Probably, this calls for a psycho-analytical research into those aspects, but I do not know. But so far I have confined myself to purely musical components—no question of any language, intonation, vowels etc."

Chairman, Sri Ranade

"As far as the question about the linguistic background is concerned, I think it has a lot to do with the total voice production in Indian vocal tradition. In Western music, their singing voice is totally different

from the speaking voice. It is not so in the Indian system because we come nearer to the speaking voice and singing voice in a continuum.

Now I invite Dr. Ramanathan to present his paper. The title is "Evolution of Behag Raga". Mrs. Narasimhan has already suggested that due to communication systems getting more efficient, there has been more give and take between the two systems and perhaps here, the illustration of Behag which has travelled from one part of the country, from one culture of music to the other, changed and transformed itself—so here will be an example.

As far as Dr. Ramanathan is concerned, we were discussing that yesterday. We should lay down a moratorium and a ban on his demonstrations because they tend to defuse the argument. We get more confused because it tends to cloud the argument. I am a lover of music and his voice but I think, as an academician, I would like to have a very clear insight into his argument. At the same time, I might say he has about 25 minutes.

Paper on Behag Raga

BY

DR. RAMANATHAN

Mr. Chairman,

To-day I am not going to argue in favour or against any proposition. So you are on safer grounds. If at all, I am going to talk in favour of Behag Raga. The communication between our two systems has been going on for several centuries. The Muslim invasions, whatever their political depredations were, were helpful in driving many musicians from the north to the south and

more contacts became possible between the two parts of the sub-continent. As early as in the early part of the 18th Century, we have works like "Sangeetha Saramritham" which gives the North Indian ragas. As a student of music, I was interested in the evolution of some of the ragas and when I was studying the growth of ragas like Kapi, I was surprised to find the definitions in

favour of the ragas in "Sangeetha Saramritam" which is pre-Thyagaraja—after Venkatamakhi but before Thyagaraja. He says it is a Desi Raga and later in "Sampradaya Pradarini," Sri Subbarama Dikshitar, the doyen of musicologists, refers to a number of ragas as Desi Ragas. The word 'desi' means coming from adjacent lands or foreign origin. Thyagaraja and Dikshitar were two composers who were both born in the latter part of the 18th century. Their own compositions are in Kapi, Hamirakalyani, Yamuna kalyani, Kanadaa, Khamas, Brindavana Saranga and such ragas, and Dikshitar had the advantage of living for several years in Banaras where he obviously imbibed the best in the raga tradition. That is clear from his compositions like "Jambupathe" "Rangapura Vihara". It is clear that he studied North Indian music systematically. In Thyagaraja's time one *ustad* whose name was Bhattacharya, a musician from Banaras, made a pilgrimage to Thiruvayaru and met Sri Thyagaraja. This is on record by a disciple of Thyagaraja. He said "I have come to have darshan; I have heard about you". Thyagaraja was overwhelmed and he burst into a song addressing Rama "You have placed me in a heavy debt". He gives a title to Rama: "You are a 'Rasikaairomani'. You have enjoyed music so much that you have spread my fame in far off lands". Even Banaras, he considers far off. (Sings). "Dasarath, how can I repay my debt to you?"

So, this communication was going on. One *ustad* had heard of Thyagaraja and came down to the south and one *ustad* from the south had gone to Banaras and learnt their music. So this open-minded appreciation is not a new thing—it has been going on. Thyagaraja has composed about 15 *Kritis* in Kapi. (Sings) "In the essence of the nectar of ragas, swaras and laya lies

the sugar candy, Rama's name" and you partake of the mixture of essence.

He combines the nectar of swaras, ragas with "Ramnaam". One may be able to tell what is the nature of bliss that one can enjoy by reciting Rama's name in music. This is the Kapi raga in which Maharaja Swathi Tirunal has composed. In "Sampradaya Pradarini," Sri Subbarama Dikshitar says that this raga was born out of Rudrapriya - he says Karnataka Behag is itself called Hindustani Kapi. How Kapi Raga came to the south? It came through Rudrapriya, "Saramritam" adds. Kama-charapravritam - do as you like. Many of the Desi ragas unfortunately have two varieties of the same raga; e.g. Kamas, Kapi, Sindhu - bhairavi and so on. You can take some liberties with Desi ragas. But they have their own rules.

Coming to Behag raga, there is a list of some ragas which are borrowed from the north and adapted into the south. Just as words are borrowed from foreign language, adopted and adapted into our own language ragas are also adopted and adapted. In linguistic parlance, it is called "That-sagbhava". The word "Varnam" means elephant, you can use the same word in Tamil. Take the word 'Pankajam' when it comes into Tamil it becomes 'Pankajam'. So also ragas which are taken from other systems. They are sometimes sung as it is; sometimes modified.

Looking at the ragas that are borrowed from the north, the omission of Behag and Sindhu Bhairavi seem to be striking. Behag is a wellknown raga and very popular. Thyagaraja did not compose, not even Dikshitar composed, in Behag raga. The history of Behag raga dates from early part of the 19th century.

The first composers to compose in Behag raga were Swathi Tirunal and Gopalakrishna Bharathi. Both of them were born in the early part of the 19th century. Sri Swathi Tirunal was born in 1813 and Gopalakrishna Bharathi in early 1811. We do not know who composed the first Behag raga Keerthanama. Both of them have two or three compositions to their credit (sings)

"Is this Chidambaram?" Nandan comes to Chidambaram; but he has not seen it. He has heard of it. "Is this Chidambaram?"

So these two composers who were born in the early part of the 19th century have produced some 6 or 7 compositions in Behag. There may be others, of whom I do not know. And Javali was a type of composition which was introduced in the latter part of the 19th Century. In Javali, we have a number of compositions in Behag raga. When you equate the forms, more than the padams, Javali comes near the Thumri. It is in lighter vein. Kama-charapravritam is allowed. In Javali, Pattinam Subramania Iyer has composed a Thillana in Behag. So many forms by so many composers have been added by our southern musicians/composers. How can we repay the debt to the north?

Chairman, Dr. Ranade

I assure Dr. Ramanathan that we have already taken whatever we have given.

Marathi music has heavily borrowed from South Indian music right from its inception, sometimes surreptitiously and sometimes obviously. We are still continuing the process. I feel these processes always start on the unconscious plane and musicologists come on the scene much later and then the politicians come on the scene.

When we talk of emotional integration and national integration, these are being already done on the musical plane. Perhaps we only want that the politicians will keep their hands off as far as music is concerned.

We have 5 mts for any observation or discussion on Ramanathan's very lively talk.

Prof. Sathyannarayana

In one sense, I agree that there should be a moratorium on Ramanathan's demonstrations! In another sense, I entirely disagree. I am for hearing his lovely voice again and again. The moratorium is very pertinent because it confuses us. Take for example his Behag. The title of the paper is Evolution of Behag. We looked very much for what it is or what it was in Hindustani Music and how it became what it was in Karnatic music and what it is in Karnatic music. Perhaps he was overwhelmed by his own demonstrations that he probably had no time for that.

The observation will be very pertinent to only two things: One is the historical note on Kapi. The second is with regard to the alternative line of thinking. Dr. Ramanathan has rightly mentioned the names of Swathi Tirunal and Gopalakrishna Bharathi. Certainly they are among the early composers. I should like to mention in this connection that we have early manuscripts, more or less datable manuscripts of Haridas songs in Kannada, an area which is contiguous with Maharashtra. Some songs are mentioned as Behag. The word Behag is mentioned as "Byahu" a literary word for the first time datable very much earlier than 1860. One Venkataramana in Bangalore composed a Javali in that raga. I would suggest that one stream of Behag went to Thanjavur where the kings were

patrons of Hindustani music and travelled further south where Swathi Thirunal himself was a very well known Hindustani musician; another stream of Behag started somewhere from Maharashtra region and went through the northern region of Karnataka and reached Mysore.

Question : Has Purandara Dasa composed in Behag?

Answer : There may be some songs of Purandara Dasa in Behag raga."

Dr. Gautam :

As Mr. Sathyanarayana expressed a few moments ago, I was hopefully wishing to listen to the evolution of Behag raga.

There is a drupad of Tansen where Theevra Madhyam and Prati Madhyamam are totally omitted and yet you have a complete complexion of Behag.

I also feel that in the composition that Prof. Ramanathan demonstrated and illustrated, Karnatak music appears to have taken only the Poorvanga of Behag. Otherwise it is much closer to Khamas (vager). Is there any parallel in Karnatak? I do not think there is any parallel. One of the peculiarities of Hindustani music is you have families of ragas (sings) that also use Rishab a little more prominently. Nowadays in Hindustani Behag they use a lot of Theevramadhyam.

As Prof. Sathyanarayana mentioned, there are manuscripts on Behag raga datable to a period before Thyagaraja. We have ragas, padams, and compositions in Saveri, Natta, and Behag.

Chairman, Dr. Ranade

I feel as far as chronology is concerned, all of us are quite tentative and we have to

pool our resources to set the chronology right. I think it may be a piece of valuable constructive work if people from Karnatic side will try to make the chronology of Hindustani ragas found in South Indian side. Similarly, Hindustani musicians should try to make a list of those ragas which have been borrowed from the south. Then only we can be sure about chronology.

Vidwan Sri Trichy Swaminatha Iyer referred to 'Abata' and 'Anahata' and developed the relationship between 'inner sruthi' and 'outer sruthi'.

Prof. K. S. Narayanaswami

Sangitha Kalanidhi K. S. Narayanaswami, Principal of the Sabha's Sangitha Vidyalaya, expressed his happiness at the response to the Seminar both from musicians and the public and cited it as a proof of the fact that rasikas were getting more and more interested in musicology. As regards Sruthi, he felt that the subject must be approached from a practical point of view and that the human ear may not be able to take split intervals of notes beyond the 22 which is holding the field for long.

According to Mr. KSN, the matter is related to 'Raga Swarupa' which the great Trinity have beautifully and accurately embodied in their compositions and hence the swaras employed by them should form the basis for consideration. The elders have, through the kritis, prescribed the 'Asaivu', the 'Kalapramana', the range of oscillation and also the swaras within which the shift takes place.

The Professor gave instances - e.g. "Sudha Ri" occurring in ragas Gaula, Saveri within limits of Sa and Ri. Chathusruthi Ri occurs in Bhairavi, Kharaharipriya

Kanada etc. and cannot figure in ragas with Antaragandhara.

Antaragandhara has a fixed basis and figures in Edukulakambodhi, Sankarabaranam etc. The Pradimatyana ma has to be above the antaragandhara. For Kakali nishada in ma pa dha ni, the ma is higher than the usual position of pratimadhyama. Actually in Kalyani raga, the gamaka "leenum" occurs when ni is almost aligned with Sa. Mentioning symmetry, Prof. KSN instanced Ri Ga ma ga ri and dha ra ni dha pa in Nilambari. Sadarana Gandhara as exempted in Thodi was most difficult for a beginner. Again, the Ri in Kedaragowla has to be played differently from Sahana, Surti etc. The swaras pa ma dha ni were the same but the oscillations of the swaras were different for each. In Purvikalyani, the Ri swara has to be lower, then the Sa acquires value.

Prof. KSN next played Thanam in Anandabhairavi, Atana, Sri, Madhyamavathi ragas and concluded his demonstration by stating that the Veena was the most suitable tool for such analysis. He drew cheers.

Prof. Ramanathan :

I have been requested by the Chairman to make some concluding remarks, which I most gladly do. We the participants are extremely happy that this Seminar was arranged. When the idea was broached, we never expected such a reception by the Bombay public. It is a great thing to be associated with such eminent musicologists and musicians as those gathered here. The atmosphere here reminds me of the Madras Music Academy in 1926, when the conference had a galaxy of great Vidwans like Muthiah Bhagavathar, Ponniah Pillai, Sabesa Iyer, Pazhamaneri Swaminatha Iyer etc. This kind of gathering of eminent

North and South musicians and musicologists has never taken place in Madras. It has brought us together, I am glad to say. I am reminded of Churchill's famous quip that England and America were divided by a common language! Speaking for myself, I am much wiser and the richer for this experience, because intellectually and emotionally it was a feast to the mind and heart. Lakshyam and Lakshana should go hand in hand. I am sure all of you present here share the same feelings. Very intelligent questions were put to us. My colleagues and I go back with a heavy but full heart. I thank you all.

Prof. Sathyanarayana

Prof. Sathyanarayana seconding Prof. Ramanathan, observed that he considered it a privilege to participate in this Seminar. He had participated in many Seminars but the quality stood out in this Seminar. There was also an atmosphere of cordiality and earnestness throughout. He congratulated the Shanmukhananda Sabha on the great success of its maiden attempt to educate the public.

In his experience of various conferences, they fell into two categories viz. (1) purely professional and academic and (2) general.

In the former, the general audience had little participation and except for some marginal contribution the audience may make, the exchange of thoughts was mainly between the professionals themselves.

In the case of the latter, he felt that the involvement of the general public was most essential, as otherwise classical music may just remain an Icon. That has to be prevented.

Prof. Sathyanarayana also regretted the fact that while a large number of South Indians attend and appreciate classical

Hindusthani music, the converse was not true. Hindustani musicians must take more interest in good Karnatak music, he said. If there was a co-sponsoring of such Seminars by both schools, this problem, he felt, might be solved. Lastly, Prof. Sathyanarayana deprecated excessive practical demonstrations during the Seminar, as they sometimes distorted judgement. The audience should be intelligent enough to appreciate the lectures as such.

He said we should not try to find common areas between Hindustani and Karnatak music. There should be no regimentation and each should appreciate the best in the other. Each would maintain its purity. He for one shuddered to contemplate the fusion of a Khyal with the Kritis! Nobody wanted hybrid growths.

Broadly analysing the trends of discussion over the 2 days, Prof. Sathyanarayana noted two distinct approaches on the part of the speakers. The Hindustani wing showed a tendency to dwell on the present and not the past. While the Karnataka section seemed to be living in the past and is now living in a vacuum. This tendency can make them look down but he would suggest that they should try to live in the present, while keeping the past as a background. He also gave his view that Seminars like this served a primary purpose of establishing a common platform of terminology for terms like Sruthi, Guru, Lagu etc. etc. Two different streams were now trying to confluence. Musicians and musicologists should clarify each other's definitions, so as to avoid confusion.

(Concluded)

Prof. Sathyanarayana felt grateful for having been exposed to so many viewpoints. Brilliant scholars of Hindusthani music were face to face with eminent artists and musicologists of Karnataka music. He felt that artificial compartments should go and each should see the other as they are.

Dr. Ranade.

My final say is "Thank you"

Shri H. V. Jaya Rao (Hony Secretary).

On behalf of the President and members of the Managing Committee of the Sabha I propose a hearty vote of thanks to Smt. Kamaladevi Chattopadhyay for her inspiring Inaugural address, Prof. T. V. Ramanujam for his Keynote address, Dr. Ranade for conducting the discussions and all the participating musicians and musicologists for their valuable co-operation in making the Seminar a great success. Last but not least, he was happy to place on record the unique services rendered by Shri K. S. Mahadevan, Editor of "Shanmukha", but for whom the Seminar could not have been arranged with such signal results.

Shri Jaya Rao also thanked Messrs. Jayaram Mani, Neelakantan, K. S. Srinivasan (the Manager) and Shri S.R. Kasturi, Convenor of the Music School. He also expressed his gratitude to the Press for their excellent publicity and to members of the Sabha as well as the public for their kind co-operation in making the Seminar a thing to remember.

Pallavi in Karnatic Music

BY

BANGALORE VIDWAN S. CHANDRAPPA

In these days people by and large have no patience to hear a musician demonstrating a Pallavi in the elaborate manner by rendering in the 'Shatkalam'. Fortunately, there are still some with a musical ear and mind who have the patience to hear and enjoy the beauty and the grandeur of the Pallavi when presented in three kalas. The present day tendency of music lovers is to go in for light music and this has indirectly tempted the classical music vidwans to reduce the austere standards of music and present it in a lighter way. But it is not advisable to pamper the audience, in these ways. On the other hand, the experts should make all out efforts to present our traditional music in the right way and show their skill in rendering Pallavis. If Vidwans make up their minds to exhibit their profound knowledge and the techniques developed by them the audiences can be made to become attentive and thus the standards and traditions of music can be held aloft.

Need for Guidance

It is however, imperative that the best and the most salient features of the art of music are learnt in a systematic way through a Master of good reputation and worthiness. In my opinion, and also in the opinion of others who have heard the best performances from vidwans of great reputation, the art of music has no doubt spread but at the expense of standards. This can be undoubtedly attributed to the fact that the music is now-a-days not being

learnt in the systematic and traditional way under the guidance of a Guru who is competent to teach the art and guide the student.

The structure of performances has changed in the last fifty years. The musicians in the olden days would never sing a large number of kirtanas in a performance, but only 3 or 4 kirtanas. Yet, they earned a big reputation and recognition. How? This was because they set much store by the Pallavi which they had mastered. The pallavi in the olden days had a standard and quality of its own and a musician who could not sing a pallavi was considered no musician at all. As a matter of fact the standard of a performance was measured by the ability in rendering the pallavi in three kalams. It is necessary to know about the Pallavi in detail.

Aspects of Pallavi

Though pallavi singing has been in vogue during the last two centuries, it is said that the new exciting method of demonstration of the pallavi was founded by that great maestro Pachhimiriyam Adiappaiah, the famous composer of 'Viri Boni' varnam. A Pallavi is split into two parts viz., the 'Pratamanga' and 'Dwitiyanga'. There is a tradition that the Pallavi is equally split and sung. But this depends upon the type of tala in which it is sung.

The 'poorvanga' of a Pallavi is mostly the 'Lagu' portion of the tala and when entering into the 'uttaranga' portion of the

pallavi singing in a variety of talas and much more—they were capable of switching on from talam to talam and from kalam to kalam while rendering the pallavis. Such mastery and skill is possible only by the guidance of the Guru and also a lot of regular practice.

There are a number of varieties of the Pallavi. A few of them are given below:

1. Devotional Pallavi.
2. Sringara Rasa Pallavi.
3. Gopuchhayati Pallavi.
4. Konugolu Pallavi.
5. Swarasthana Pallavi.
6. Ragamalika Pallavi.
7. Rattay Pallavi.
8. Anuloma Pallavi.

While singing the pallavi, care should be taken to see that the sahityaksharas are not displaced. The composition of the Pallavi should be so selected that it inspires devotion and helps the musician to bring out the essence of the raga and impress the audience. The swaras should be sung with gamaka bringing out the melody dominant in the raga.

Famous Pallavis - Choice of Raga etc.

The sahitya of a pallavi can be presented in any raga or any tala, there is absolutely no restriction. But as some famous pallavis have become very popular in certain ragas and talas at the hands of musicians of great reputation, the present day musicians are maintaining the same raga and tala. It is of course possible to present one pallavi in all the 35 Sudati Saptatalams and a number of ragas, but it requires a very deep knowledge of the talangas, skill in change of Gathi and mastery over laya. The nineteenth century vidwans had practised the

As the Vinyasa or *neraval* of the *padam* is the most predominant aspect of the *pallavi*, the Ragas selected should have scope for elaboration, a majestic appeal and scope for exposing the *Veera Rasa*, *Sringara Rasa*, *Karuna Rasa* etc. Mostly, the honoured ragas such as *Thodi*, *Kamboji*, *Kalyani*, *Ananda Bhairavi*, *Begada*, *Nata-bhairavi*, *Shanmukapriya* etc., are best suited.

A pallavi, having a short sahitya, has greater scope for sahitya Vinyasa but it is very difficult to do Anuloma, Pratiloma, Viloma-Anuloma, Viloma-Pratiloma, Tri-sara, Kanda, etc. The Pallavi having a good number of sahityakshara will be very comfortable for rendering in Anuloma, Pratiloma, and also in gati beda. It will have a very nice tempo and catches the attention and compels the appreciation of the audience. But this is not the approved method.

Swara Vinyasa

The pallavi exposition is made fascinating by the swara vinyasam in the assorted classification viz, Tisra, Chaturasra, Khandas, Mishra and Sankirna. The conclusion of the swara in both the Tara and Madyama Sthayis will add beauty to the pallavi.

The pallavi should be sung in a very balanced way and swara vinyasa also should be in equal proportion to the sahitya vinyasa and the laya of both the sahitya and swara. Otherwise the tension, the interest created, will not be maintained.

Swara Vinyasa should be taken in steps $\frac{1}{4}$ avartha, $\frac{1}{2}$ avartha, $\frac{3}{4}$ avartha and full avartha and each time one, two, four and eight avarthas respectively. Swara Vinyasa made in different Nadais or Gathi will also add grandeur to the Pallavi.

The presentation of various pallavis such as Ragamalika Pallavi, Talamalika Pallavi, Konugolu Pallavi, Gopuchayati Pallavi, Swarakshara Pallavi, etc., is very difficult. Success can be achieved only after attaining clear and very perfect laya gnaana. It is essential that the pallavi practice is done, in the presence of another vidwan who has no less a knowledge of the laya and more than anything, should be sung before the master and get his firm approval.

As the art of music is now developing and many are interested in this art, it is quite necessary that pallavis of rare varieties are demonstrated in the performances. This will induce initiative and interest in young talent to require knowledge about pallavi. They will then realise that pallavi singing is something different from simple sahitya vinyasam and swara vinyasam; that Pallavi is an aspect of classical music of the highest beauty; and that it demands perfection of laya and knowledge in various forms of talas and ability to sing in a systematic and profound manner. When once these requirements are established in the student's mind, he will naturally think of approaching the Guru for enlightenment and guidance.

An Example

An example of a pallavi is given below :

(Raga Lathangi, Sriranga Tala—32 Letters—Chaturasra Jati.)

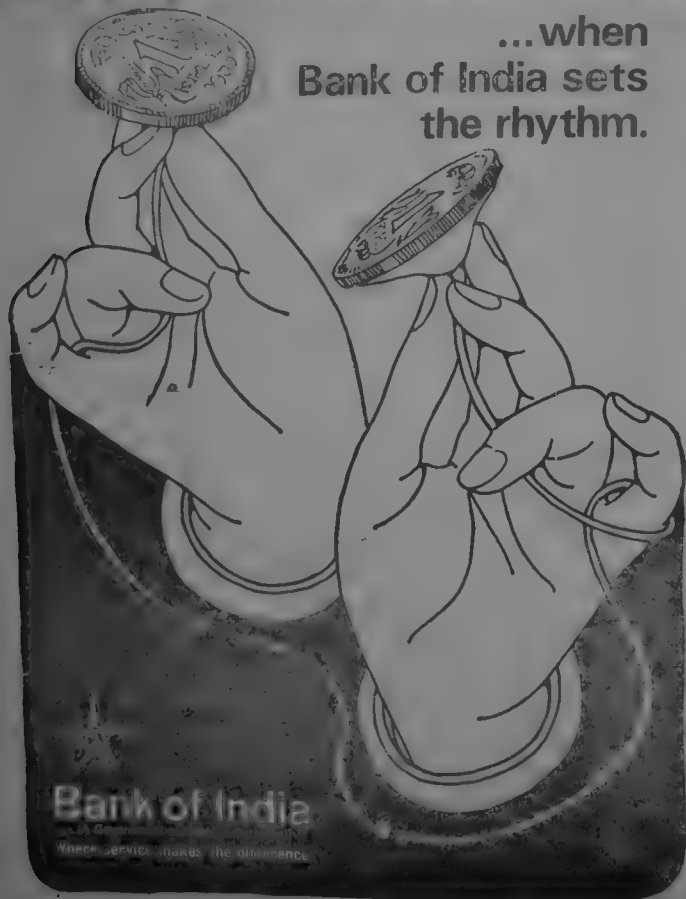
Yeka Kala (Marga Shuddha)

Lagu	Lagu	Guru
1	1	2
4	4	8
$\begin{array}{cccccccccccccccc} \text{pa} & \text{ma} & \text{pa} & \text{pa} & \text{pa} & \text{pa} & \text{ma} & \text{pa} & \text{ri} & \text{si} & \text{ri} & \text{ka} & \text{ma} \\ \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} \end{array}$		
Lagu		Plutha
1		2
4		12
$\begin{array}{cccccccccccccccc} \text{pa} & \text{pa} & \text{ma} & \text{pa} & \text{da} & \text{ni} & \text{da} & \text{pa} & \text{da} & \text{ni} & \text{sa} & \text{ni} & \text{da} \\ \text{hi} & \text{ka} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} & \text{--} \end{array}$		
da, ma,		
...		

(This pallavi belongs to "Astottara Shata Talam").

Money sounds beautiful

...when
Bank of India sets
the rhythm.



Cultural Scene in Karnataka

The Karnataka Sangita Nritya Academy was reconstituted at the beginning of this year, with Dr. Gangubai Hangal as its Chairman. The Academy tried to make its presence felt by arranging a week-long festival of music and dance at the Chowdiah Memorial Hall during March-April. As usual it selected a number of people for its annual awards in recognition of their services in their respective fields. Amongst them are R.K. Srikantan and R.R. Kesavamurthi (vocalist and violinist respectively) Lakshmbai Bhawe and Abdul Karim Khan (Hindusthani vocal and Sitar) and H. R. Kesavamurthi (Bharathanatyam teacher). Without questioning their eligibility, many were agitated over the choice of two sitting members of the Governing council and the parents of two other sitting members for the honour. In a democratic set-up it was felt desirable that healthy norms are established in the matter of such awards by a body set up with government funds.

Rama Navami concerts

Bangalore and Mysore are famous for their, in some cases, month-long Sri Rama Navami programmes during a period prior and subsequent to Sri Rama Navami heralding the birth of Sri Rama. In Mysore, the Chowdiah Smaraka Rama Seva Samithi arranged a series of music concerts by popular artistes. In Bangalore the Chamarajpet Sri Rama Seva Samithi led the others with a month-long programme which included short duration concerts by junior local artistes. Except for M. Balamuralikrishna and Semmangudi, almost all top artistes participated in this series this year. At other centres, like the

Sankarapuram Ramotsava Samithi and Seshadripuram Ramotsava Samithi, Kunakudi Vaidyanathan, in the company of Valayapatti Subrahmanyam (thavil) turned out to be a star attraction. While curiosity may be said to be the main factor, instrumental dexterity and virtuosity appeared to be the main factors governing the vast audience attendance. Most of the famous artistes took these concerts in their stride, as the continuous engagements and travel during the season proved to be a dampener on any dedicated performances. What the public seems to want during the summer season appears to be some sort of outdoor entertainment for a couple of hours. This object was served by and large.

Chowdiah Kalakshetra

That the prestigious and spacious Chowdiah Memorial Hall is serving a long-felt need in Bangalore is proved by the almost non-stop variety of programmes that are being held there, in addition to those at the Town Hall and Ravindra Kalakshetra, in spite of the four figure rental that is being charged. Dances, dramas, music, mushairas, Kavi Sammelans, film festivals, seminars, conferences are all being successfully conducted in this multi-purpose hall which has all the requisite facilities.

Dramas by 'Cho' and his troupe and the troupe of V. K. Ramaswami, proved quite popular. Sonal Mansingh gave a combined programme of 'Orissi' and Bharatanatyam, in which she proved her superiority in the former medium. Komala Varadan gave a delightful Bharathanatyam programme in which she proved her claim for recognition

by the cognoscenti, particularly by Bangaloreans among whom spent 10 years and chaired the State Sangita Natak Academy. She wondered why the fact of her being the wife of a senior I.A.S. officer should affect the judgement of Rasikas as she had established her credentials as a dancer long before her marriage.

Incidentally it may be added that the popularity of the Chowdiah Memorial hall is sought to be enhanced by broadcasting recorded concert tapes of master musicians of the past and the present to the large crowds that gather in the lawns of the building in the evenings.

T. V. sankaranarayanan

This young, avowed heir to the Madurai Mani Iyer musical style gave a delightful programme under the auspices of the Mallewaram Sangita Sabha in the company of M. S. Gopalakrishnan and Vellore Ramabhadran. Without parodying his famous uncle he was able to capture the hearts of the listeners with the salient aspects of his uncle's style, well presented by his good, steady voice.

At the same venue Dr. M. L. Vasanthakumari, whose indifferent health brought her under a temporary cloud, vindicated her standing in music. For a change T.R. Rajamani, son of the mridangam maestro, Palghat Mani Iyer, accompanied her, with Charumathi Ramachandran admirably assisting her.

Disappointment

Disappointment was writ large on the faces of the very large audience on 21-6-81 at the failure of Dr. Semnangudi Srirova Iyer to turn up as per schedule, due to indisposition. T. N. Krishnan and his young son Sriram, playing as a duet could not provide the requisite satisfaction.

Moody Ramanathan

It is a pity that the great musician M. D. Ramanathan refuses to hearken to the importunities of his fans and wellwishers and insists on maintaining that the audience should listen, wilfully nilly, to what he sings as an heir to the tiger Varadachariar tradition. But he should remember that there are also other senior disciples of Tiger who have had longer tutelage under the great master and Rasikas who have listened to Tiger at least during chamber music sessions, official and unofficial. This was the thought that was uppermost in the minds of those who listened to M.D.R.'s programme under the auspices of the Bangalore Gayana Samaja, in the company of T. N. Krishnan and Karaikudi Mani. After all M. D. R. is a professional musician and rasikas expect a lot from him.

Akashwani - Bangalore

The Bangalore station of All-India Radio will be completing 25 years of its transfer to Bangalore from Mysore. There have been many station Directors who have taken their duties in their stride. Sri P. Dharmagnani who assumed charge during the beginning of this year has shown himself to be more dynamic than others and seems to be intent upon revamping the entire set-up; particularly in the music section because he is a great music-lover, who confessed to me that he is praying to God to be born as a musician at least in his next birth. Things have started moving during his regime with a young lady Kumari S. Usha, as the newly appointed Programme Executive in the music section, working under the personal guidance of the Station Director.

During the Sri Rama Navami season the concluding day's concert was live broadcast in its entirety for nearly three and half

hours. This was hailed as an unprecedented event by the countless fans of Dr. M.S. Subbulakshmi. This was made possible by the initiative taken by the Station Director in cutting across red-tape and obtaining the O. K. from the powers that be.

Similarly on receipt of the news of the death of Palghat Mani Iyer, in addition to the broadcast of tributes by some well-known persons in the field, the S.D. correctly gauged the feelings of music lovers

by substituting the National programme of music with excerpts from the recorded tapes of concerts by Ariyakudi, Alathur Brothers, M.L.V. and Dr. V. Doraswamy Iyengar, in which Palghat Mani Iyer was the mridangist. This again involved obtaining requisite permission from Delhi. Thus listeners have come to expect a lot of spring-cleaning and better programme schedules as he has been evincing genuine concern for listener's feelings by personally replying to their letters promptly.

T. B. NARASIMHACHAR

Cultural Roundabout in Bombay

BY

Dr. SULOCHANA RAJENDRAN

Spell-binding divine music by none other than the queen of melody, Dr. M.S. Subbulakshmi, an enthralling Harikatha by a typical unassuming housewife, Kamala Murthy, who took us to the time of Krishnadevaraya, an exploration into the Bharatanatyam repertoire by Sucheta Bhide who has opened up new vistas bringing to the fore Marathi Padas and Darus which existed much before sampradaya was laid down by the Tanjore Quartet and the jingling 'noopur' that unfolded a thousand stories of Alka Nupur's achievements in Kathak milieu—characterised the culturally parched period, bringing a pleasant change from the oppressive summer clime.

Rare is an MS concert these days. Rarer still does one hear her in a true classical 'cutcheri'. And all gratitude to the Andhra Mahasabha & Gymkhana for organising such a one in April at the Shanmukhauanda Hall.

The Queen of song

Singing with a tranquilly repose and in evocative depth, MS cast divinity interpreting kritis, of varying textures of Vaggeyakaras right from the 15th century Sankirtanaka Annamacharya down to the 20th century bard Papanasam Sivan and the royal composer Jayachamaraja Wodeyar. After the soulful awakening in Bauli "Sri man Narayana" one passed through a variety of evocations—a plaintive "Elani dayaradu" (Atana), a stylish "Pakkala Nilabadi (Kharaharapriya), a picturesque "Sarojadalaneetri" (Sankarabharanam), her old time hits Kaa vaa Vaa (Varali) and "Ksheerasagara" (Mayamalavagowla), before one had the moving "Nanati Badugu" (Revathi), "Bhavayami Gopala" (Yamuna Kalyani) and the like.

Mridangist Guruvayur Dorai who has the 'feel' of the artiste in his fingers significantly added to the textural fineness of

the renderings. Adequate stringed support came from Kandadevi Alagirisamy.

Ramadas Harikatha

As the Tamil saying goes, it was truly a "Siriyia Murthi" but "periya keerthi". The grace and power of the Little Vigneswara enshrined amidst greenery at the Hyderabad Estate is common knowledge. So also is the fame of short-statured Kamala Murthy who gave a fine exposition of Bhadrachala Ramadas Charitram in this sanctum sanctorum under the Mahalakshmi Ladies Club. Little did the scorching sun affect those who listened in rapt attention. So fluent was she in the mainstream—clear in thought and intonation, articulate in reaching her audience—that she took no recourse to 'upakathas' or digressive 'digs' to keep the listeners attentive. Nor did she display her musical prowess too much. Relevant songs melodiously rendered by her added their own authentic stamp. And behind her simple exterior lay her deep erudition, resourceful perspective and expressive felicity.

Sucheta Bhide

Sucheta Bhide Chapekar is no new name in the Bharata Natya field. Her researches into the works of the Maratha rulers—Shahaji and Serfoji of the 17th and 18th centuries have helped bring out from these 'attics' a repertoire that could well enrich the performing forum. Though not much differing in theme or content, the lyrics either in Hindi or Marathi did widen the scope of the style for universal adoption.

The 'Abhinaya Daru' in Hindi of Sahaji she performed in lieu of the Varnam in Ragatalamalika was an elaborate essay describing the anguish of a virahothandita nayika. The choreography by Guru Kittappa Pillay was characteristic for its

elaborate sancharies and intricate Adanukorvais.

The Marathi Padas of Serfoji and Shahaji—one recalling a Shiva bhaktha's ecstasy, "Aaj Sonyacha Divasa" (Ritigowla), and the other eulogising little Krishna "Pahile Krishna" (Aanda Bhairavi)—were numbers that have become synonymous with Sucheta. Their moulding in Carnatic Ragas elicited inspired appreciation. All the same one felt the need for a singer who could convey the 'feel' of the lyrics while eloquent in melody, as well.

Kathak Racital

Alka Noopur is one artist with inborn abhinaya instincts and her Kathak at the Tejpal auditorium (aegis: Bhulabhai Memorial Trust) brought forth the immense scope for visual evocation in the art form while maintaining its dominant rhythmic overtones. Her "Panchavati" was an essay in subtle abhinaya. Her characterisation of Surpanaka had a touch of class exuding the seductive impulses in articulate restraint. And right from the moment she entered the stage her 'noopur' reigned supreme, tunelessly jingling to the tone and tenor of the number she performed. A danceuse with as much emotive intensity as rhythmic alacrity.

Quintessence - Brinda

Another spell that soothened one's nerves emanated from the music of distilled purity in graceful vilamba pace served by veteran T. Brinda. The grandeur of its placidity reflected through the 'crystal-quintessence' of Raga Alapanas and authentic rendition of compositions. Lathangi and Sankarabharanam were instances that spoke of the vital links of gamakas in Raga essays. Kriti like "Nee Chittamu" (Dhanyasi) and 'Mari veregathi' (Ananda Bhairavi) were grand

and graceful in their structure without any padding.

The voice shed its ageing semblance and got on to sustained vigour and emotion once the Padam-Javali session set in. Vocal support from Vegavahini was magnificent hereabouts.

It was a 'cutcheri' organised under the joint auspices of the Bhulabhai Memorial Institute, the Bombay Tamil Sangham and the Bharatiya Music & Arts Society.

New Talent

During the quarter two talented artistes of the younger generation impressed rasikas with their sustained and scholarly vidwat. While both have a musical lineage, their grooming has much to do with their performing finish.

Combining a facile voice with powerful resonance and fertile imagination N. P. Ramaswamy, the great grandson of Parameswara Bhagavathar (Samasthana Vidvan in Swati Tirunal's durbar) showed his musical sensitivity and performing competence at the Bharatiya. Flanked by M. Chandrasekhar (Violin) and Narendran (Mridangam), his Niraval was on a truly improvised plane to the joy of the listeners. Among the repertoire were a few rare compositions like "Sri Mahaganapathi Bhajare" (Nattai) his own family inheritance—Tyagaraja's "Rakshimpave" (Mayamalavagowla), Swati Tirunal's Malayala Kiti, "Pankajashanan Ramson" (Todi) and Narayana Theertha's Tarangam "Kshemam Guru Gopala" (Kapi.)

Young artists All

The other talent whose concert at the Tamil Sangham made pleasing listening was Prabha Rao. She finely captured the Sukhabhava that is the Musiri 'paani' in

which she has received special training. Her melodious voice cultured to evoke deep and tempered modulation gained in warmth of expression as she sang with involvement. Pleasantly pitched high she was happily tuneful too. Amruthavarshini, Hindolam, Lathangi, Ritigowala all made an impress. T. K. Ramakrishnan's percussion support enhanced the concert's aesthetic appeal on the rhythmic plane.

Charumathi's Aesthetic Flair

Yet another youngster to prove her mettle was Charumathi Ramachandran. Performing for the Rasika Ranjani Sabha, Ghatkopar, Charumathi made the utmost of the ringing timber that lends a lustre to her melodious voice and presented Ragas with an aesthete's insight. Lathangi, Sankarabharanam, and Sranjani came as portrayals of elegance.

Displaying all his youthful flamboyance and gimmicks was Chandrasekhar, the chela of violin virtuoso MSG. In marked contrast was Narendran's glowing grace and refined rhythm.

Instrumentalists

On the instrumental plane Kanyakumari's violin solo and Madhuranath's flute recital presented some variety.

With sweet tonal command and quiet bowing grace, Kanyakumari played into the hearts of the listeners at the Bharatiya. To those who had listened to her solo last year at the Music Triangle, this was just one more occasion. But to many it was an experience of a capable accompanist rising to become an accomplished soloist. Ananda Bhairavi and Todi, the two Ragas which test the mettle of an instrumentalist, flowed in brilliant hues and evocation. The dovetailing of the slow-paced kriti "Mari veregathi"

and "Sri Krishnam bhaja" offering a balanced picture of the respective Raga images.

Making an impact with his very first appearance in the city Mridangist Bhaktavatsalam played with éclat and erudition, enthused and inspired by experienced Harishankar (kanjira).

Hailing from established 'gurukulas' the instrumental quartet-flautist Madhuranath (Mali's chela), T. G. Tyagarajan of Chowdhiah grooming and the percussion pair Mridangist B. K. Chandramouli and Ghatam vidvan K. N. Krishnamoorthy trained in the Palghat Mani Iyer schools struck an instant performing rapport that goes to make pleasing ensemble music. While the main instrument was flute, the deft teamplay by the accompanists registered

such an impact that there was no gain-saying the fact that team-spirit and whole-hearted participation can alone make a cutcheri successful. A good treat at that provided by the Kannada Sahitya Kalakshetra at the Mysore Association auditorium.

Artistes coming from the South need not any more nurse a grouse for having to come all the way for a single performance or one at a distant suburb. The Bhaktha Rasika Ranjani Sabha at Anushaktinagar, the Shanmukhapriya at Chedda Nagar complex, Chembur and Mulund Fine Arts Society, etc. are ever obliging and one often sees artistes performing at more than one centre. The concerts of T. V. Sankaranarayanan recently and those of MDR and MLV earlier are instances catering to the thousands of eager listeners around the metropolis. Bombay has ever been the home of good causes.

Obituary Notices

Dr. B. C. Deva

Dr. Bigamudre Chaitanya Deva, born in Bangalore on 31—12—1922, was both a physicist and a musician. He had his earlier education at Rishivalley School and Benaras Hindu University and was the Head of the Dept of Applied Physics & Chemistry at Sir Cusrow Wadia Institute of Technology. He was awarded the Ph. D. degree by the Poona University for his researches in Psycho-acoustics of Music & Speech which was later published in 1967, a summary of the dissertation was published by the Berlin University. His pioneering

studies in the tonal qualities of the Tanpura were recognised by the Akhil Bharatiya Gandharva Mahavidyalaya by the award of its First Doctorate in Musicology. He was also a research associate in Ethnomusicology at Cologne University. He had to his credit a number of research papers on Psycho-acoustics, Ethnomusicology and Organology in various Indian and International Journals. He had received international acclaim as a pioneer worker. In music, he had his training in Rabindra Sangeet at Shantiniketan and in Hindustani Vocal under such distinguished

musicians as Pandits Vinayakrao Patwardhan, Keshabuvu Ingale & Ustad Amanalli Khan. As a delegate of the Govt of India, Deva visited Yugoslavia, USSR, West Germany, etc.

Deva served as Special Officer (Music) and later as Asst Secretary (Music) of the Sangeet Natak Akademi, Delhi, from which post, he retired recently. He was a member of the Faculty of Music, Delhi University, Member of the Board of Studies, Gorakhpur University and a visiting lecturer in various universities. He was a Founder-Fellow of the Acoustical Society of India and an Associate Founder Fellow of the Musicological Society of India

Deva compered several unique Seminars and Symposia on a variety of topics like 'Sruthis', 'Javalis', 'Voice Culture', 'Haridasa Parampara' etc at the Technical Academic Sessions of the Conferences of the Musicians' Forum, the Karnataka Ganakala Parishat, Bangalore. His sudden, sad demise on 28—5—81 at Bangalore has left a great void in the field of musical sciences in India which will be difficult to fill. His genial personality will be greatly missed in musicological forms.

Bangalore K. VENKATARAM

Mr. V. T. Srinivasan.

It was poet Tennyson who wrote "Self reverence, self-knowledge and self-control: these three alone lead life to sovereign power; yet not for power for itself". Late Mr. V. T. Srinivasan represented all these qualities. He represented the cream of the old guard of the Mysore Civil Service who

matched their counterparts of the then Indian Civil Service in intelligence, integrity and administrative efficiency. Mr. Srinivasan in particular was short, smart and brilliant. Before he retired as Accountant General, he was the head of the Mysore Audit and Accounts department in which capacity he built up high traditions of efficiency, discipline and integrity. Once when he was in charge of the post of Auditor, State Electricity department, he had the guts to uphold the independence of the Audit department against an American, Chief Electrical Engineer, who wanted to treat him as his subordinate. To quote Mr. Srinivasan: "It is in the very nature of things that some people have to command and others obey; Administration cannot go on if subordinates were to question with impunity the orders passed by superior officers". Even as Acctt. General he refused to toe the line of the Administration and had to pay a heavy price for it.

As Secretary of the Bangalore Gayana Samaja during the critical years of the Second world war, he consolidated its financial stability and was largely responsible for its present stature as the foremost Sabha in this state. In fact he introduced into its administration - amongst the office-bearers, members and participating artistes - a sense of responsibility, discipline and efficiency, which is sought to be maintained even today. Till recently he was its President and led an active life till his death on 11—7—81 at the age of 81. May his soul rest in peace.

"SARAGRAHI"

Harmonium Subramania Dikshidar

Sarwabhauma, Kalasikhamani, Hemambikadas, Perur Sri Subramania Dixidhar, one of the exponents of harmonium from the south, passed away on the 23rd March 1981, at 10:15 p.m. at Coimbatore at the grand age of 81.

He was precocious from childhood and started giving public performances from the age of 7. He was trained by his father Violin Sundaram Iyer. He was awarded Veera Shrinkala and Veera Ghanta at the age of 12 by no less a person than H. H. Shri Krishnaraja Wadiyar, former Maharaja of Mysore. Several titles and awards

were conferred upon him in his later years. He had given solo performances and also had accompanied leading musicians such as Palladam Flute Sanjivirao, Chembai Vaidyanatha Bhagavathar, flute Mali and others.

His raga alapanas were so melodic and continuous that one could not believe that such a rendering was possible on harmonium.

In his death Carnatic music has lost a great Vidwan of the old tradition who had devoted his entire life to realise Nadabrahmam through music.

The New Trinity—Composer, Performer, Rasika

By

T. R. SRINIVASAN

The success of a music performance depends on what I call the "Musical Trinity"—the composer, the performer and the listener. All the three are equally important. The three units apparently act independently, but each must certainly be keeping the other in mind. The composer expects his structure to stand like a building, yet his music must be capable of being performed well and understood when heard. The performer creates his own world of sound. Yet, it is the outcome of the composer's work and is judged by the effect on the listener. The listener's experience depends on his own

musical capacity and tendencies of association, yet they are brought into play only by the powers of the performer and by the way the composition is interpreted.

Overlapping Areas

All three activities are at once autonomous and overlapping, and in many "successful" performances, one often cannot decide which contributed the major share: beautifully constructed music, penetrating interpretation, or perception, or perceptive listening. Under such circumstances, differences of opinion can easily arise over the

roles, the three members are to play and the credit each is to receive. The composer can claim that, without his inspired edifice of music, performance and listening are impossible. The performer can maintain that without him the composition must remain unknown. The listener can hold that, without his participation however passively, the work of the composer and performer would be fruitless. Or each may shift the blame for a fiasco on the other e.g. the music was poorly written or badly played, or the listeners were uneducated. These attitudes are typical, and there was probably no epoch in the history of music when composers did not consider impossible demands were made upon them and when listeners were not castigated for poor taste and fickleness.

Relative Functions

However, the present situation is unprecedented. For those who still wish to live and work in the present, the problems have been aggravated. Amidst the furore and arguments over the future of music, children must still be introduced to their musical heritage, music students must learn to sing and play, so as to make listeners derive pleasure and profit from their music. A musical generation cannot be brought up in terms of what music may or may not become. If they are to lead their musical lives, it is necessary to disentangle the confusing strands and clarify what, upto now, have been the functions and methods of the composer, the performer and the listener.

The composer however inspired his mind, yet, due to his efforts much more to the listeners than has ordinarily been thought of and much less to the performer, he considers the performer akin to himself, as being at the transmitting rather than the

receiving end of the process. On the other hand, prima facie musical form and continuity owe their impact much more to the state and level of comprehension at the listening stage than to abstract principles of construction of the piece.

Three Types of Listeners

The real way to enjoy music meaningfully is to learn to sing and play it. Then one will learn to discriminate between good music and bad. Correct listening to the music of a raga is as difficult and demanding a skill as learning to play or sing it. Listeners or audiences can be classified under three groups.—(1) Having three-fold perception - intellectual, emotional and purely physical - all developed to equal proportions, so that he is able to experience the performance at every level of human being. (2) Uses only his emotions and understands the performance only as an entertainment to be pleased and to be amused or distracted by it. (3) Is the poorest type of audience. Resembles at least superficially a modern social scientist in his approach to life. He weighs and analyses, collects statistics, makes only cold empirical judgements that perhaps have no value for either the composer or the performer, as the approach is un-aesthetic and unemotional. There are of course no absolute or pure types. Most of us are varying mixtures of one or more of these types.

Listening Must Improve

It is possible by training and effort to ~~improve the listening capacity~~ improve our listening capacity. In order to bring about such a change, it is not enough to know more about music, rather more facts about raga and tala or other specialised knowledge about the qualities of raga and bhava. In fact, for too long a time, excessive ~~factual~~ interest in music has come in the way of

improved listening. The mind then has a habit of running off on its own, hurrying to form an opinion of what it is hearing. True listening is best cultivated by acquiring a balance between musical knowledge as such and artistic understanding of what is performed. The latter amounts to sensible participation in the creative process of music itself.

As the great western musician Schoenberg said to a music lover: "You are one of the extremely rare kind of people who are

of such importance to musical culture. It is not the professional musician who lives by his art, who is needed to keep musical culture going. It is the amateur, and it has always been the amateur, who has really promoted and encouraged Art".

In conclusion, let me quote from Kalidasa's Malavikagnimitra: "Not all is good that bears an ancient name, nor need we every modern poem blame. Wise men approve the good, new or old; the foolish critic follows where he is told."

Sangita Ratnakara & Tyagaraja

Talk by

Dr. S. RAMANATHAN

I deem it a privilege to participate in the seminar held to celebrate the birth-centenary of the great savant, Mahamahopadhyaya Kuppuswami Sastri.

I have had the honour of moving with this great savant when he was the Professor of Sanskrit in the Annamalai University. I vividly remember the meeting of the galaxy of intellectuals - Rt. Hon'ble V. S. Srinivasa Sastri, the then Vice-Chancellor, Maha Vidwan R. Raghava Iyengar Prof. of Tamil, C. S. Srinivasa Chari (Chikka), Prof. of History and my master Tiger Varadachariar - who used to meet at the University park in Annamalai Nagar, many an evening. One can well imagine the level of conversation amongst these giants.

The subject of my talk today is "Sangita Ratnakara" and Tyagaraja. In the biographies written by Walajabad Venkataramana Bhagavatavar and Krishnaswami Bhagavatavar, disciples of Tyagaraja, the

composer is said to have studied many musical treatises like Bharata's "Natyasastra," "Naradeeyam", "Sangita Ratnakara", etc.

In several of his compositions, Tyagaraja pays tribute to the authors of musical works. In the kriti "Vidulaku mrokkeda" in the raga Mayamalava-gowla, Tyagaraja pays homage to Someswara and Sarangadeva. In the kriti "Sangita gnanamu", he mentions Matanga as one of the devotees of "Nada".

In his "Tyagabrahmopanishad", Krishnaswamy Bhagavata says "Svararnava", a musical treatise, was gifted to Tyagaraja by a saintly man. In the charana of the kriti "Svararagasudha" in Sankarabharanam, mention is made of "Svararnava".

"rajita giricudu nagajagu delpu svararnava marmamulu".

Several evidences are found in the compositions of Tyagaraja which go to prove

that he had studied the ancient treatises thoroughly. For instance, a sloka in 'Yagnavalkyiksha'

वीणावादनतत्त्वज्ञः क्षुतिज्ञातिविहारदः ।

तत्तत्तत्त्व प्रयासेन मोक्षमार्गं निगच्छति ॥

is echoed in the kriti 'Sri Narada' in the raga Kanada :

"Vedajanita- varavina- vadanatatvagnya Kedarakara tritapahara hita"

Tyagaraja seems to have been highly influenced by "Sangita Ratnakara" of Sarangadeva. The invocatory sloka of this work

ब्रह्मगन्धिनमारुहानुगतिनाचिन्तेन हृत्पङ्कजेन

सूरीणामनुरङ्गकः क्षुतिपदं योऽयं न्वयं राजते ।

यस्माद्ग्रामविभागवर्षरचनाङ्कारजातिक्रमो

बन्धे नारत्तु तसुदरजगद्गीते सुदं शङ्करम् ॥

is mirrored in the kriti 'Nadatanumanisam sankaram namami'. The idea in the sloka,

नारोपासनया देव ब्रह्मविष्णुमहेश्वरा ।

अवन्त्युपलिता नूने यस्मादेते तदात्मकाः ॥

is conveyed in the kriti 'Nadopasana' :

"Nadopasanache sankara-narayana-vidhulu velasari yo manasa". The sloka

नकारं प्राणनामानं द्वायमनक विदुः ।

जातः प्राणान्नसंयोगात्तेन नारोपिधीयते ॥

states that Nada is produced by the combination of Prana and Agni. This is again found in the charana of the kriti 'Mokshamugalada' :

"Prananala samyogamuvala pranava nadamu saptasvaramulai paraga".

In the kriti 'Sobhillu saptasvara', the saptasvaras are said to emanate from the navel, heart, neck, tongue, nose etc., :

"Nabhi-hrit - kandarazana - nasatulanu-yandu -

"Sobhillu saptasvara."

The above examples testify to the fact that Tyagaraja revered sangita-sastras. Tyagaraja gives expression to this in the kriti, 'Sangita-sastra-gnanamu' in the raga Mukhari :

"Sangita - sastra - gnanamu saropya soukhyadame manasa " :

"The knowledge of the science of music leads one to the ultimate bliss and the sameness of form with the Supreme".

N. B. This and the talk by Smt. Vidya Shankar was given on 20-6-81 at the meeting of the "Sangita" "Panel of Prof. Kuppuswami Sastri's Birth Centenary Celebrations. By courtesy of the Committee".

Sanskrit & Music

Talk by

Srimathi VIDYA SHANKAR

I thank the Kuppaswami Sastri Research Institute for having given me this opportunity to participate in the conventions arranged during the Birth Centenary celebrations of the great savant.

Sanskrit has bequeathed a rich legacy to our music by way of the classical treatises like the *Nayasastra*, *Brihaddesi*, *Dattila*, *Sangita Sudha*, *Swaramela Kalanidi*, *Sangita Ratnakara*, *Chatrurandiprakasika* and many others.

The ingenious conception of the Kadayadi-Sankhya based on the alphabets of the Sanskrit language has lent itself to the scientific structure of the formulation of the melakarta scheme, which has laid a clear-cut foundation for the understanding of the classification and formation of the ragas and thereby the derivation of the multitudines of ragas.

Classical music has evolved meticulously along scientific lines, with the dependence on Sanskrit. I would like to pinpoint my observations based on the relationship of Sanskrit with the practical side of our classical Carnatic music.

The relationship between Sanskrit and music is ancient and intimate. It is a well known fact that Music is coeval with the Vedas, the earliest hymns set by our seers, in an inviolable musical pattern. The traditional oral, auditory method of rendition has preserved the purity and potency of these hymns mainly because of the

musical chanting. This primal association of our music with religion has at once exalted our art and imparted dignity and divinity to it.

Later day music composers in Sanskrit, who mostly belong to the modern period of Carnatic music, could not but approach their work of creativity with a certain sense of reverence, dignity, discipline and even censorship. This pious attitude left its imprint in their compositions. Their emotional experiences were totally sublimated and moulded towards the strengthening of their personality and creative ability. They found expression in the network of Bhakti or devotion.

In a musical composition, words which constitute the sahitya play an important role. Sahitya is the vital medium in the expression of Bhava though music itself is a language of its own. The composer expresses himself through the double media of Sangita and Sahitya. Sahitya not only bears the stamp of the composer's personality, creativity and his involvement with the art, but also breathes the spirit of the language and thereby the influence on his music.

To expound this idea, I wish to illustrate the opening lines of two of the kritis of Ramnad Srinivasa Iyengar, one in Telugu and the other in Sanskrit. The Telugu kriti is in raga Begada and the Sanskrit in Todi, both set to rupaka-tala. Both are addressed to Lord Venkateswara :

'Anu dinam kavumayya'.....The composer here says 'every day protect me, Lord Venkateswara'.

The word 'Ayya' in Telugu is a very pleasing word expressing an endearing word of plea. This tenderness of feeling brings a personal intimacy of the devotee to his chosen deity. The composer feels free to express himself and hence indulges in a pattern of sangatis, enriching the aspect of Bhava, (illustration of the further variations of the line), based on the style of Thyagaraja. We can see that a lively spontaneity prevails in this context.

In the Todi kriti, the same composer clothes his devotion in a dignified language. At the very commencement of the kriti, he settles down with austere steadiness of meditation (Illustration : 'Sri Venkatesam Varam Chintayame Bhavaharam Satam'). There is hardly any scope for sangatis here. Even the choice of words, epithets show the composed mind - 'I meditate on Lord Venkateswara, who is 'vara' - 'sreshta' - 'bhavagana'. The spirituality of the devotee and his mellow nature are mirrored here, while in the former kriti, a more human level of expression was resorted to in the revelation of bhakti. Also, a natural stabilization of the 'vilambitakala' sets in to ensure 'visranti' or quietitude. The Telugu composition has its flow in the 'madhyamakala'. This is not a generalised statement that all Telugu kritis are in 'madhyamakala'. We have hundreds of 'vilambita' kritis in Telugu in our musical archives. The point here is that in Sanskrit, there is an atmosphere of serenity, and a free outlet for emotional expression does not come very naturally.

Perhaps the demands of the Sanskrit language are such that when the composer chooses his language as his medium of

expression, he at once becomes disciplined and restrained and his only concern seems to be his search for the ultimate bliss of realization. This aspect is expounded in every composition of Muthuswami Dikshitar, the greatest among our music composers in Sanskrit. With his solemn diction in the language and his profound knowledge of the Tantras and the Mantra sastra, Dikshitar has succeeded in establishing the chastity of our classical music through his vainika - style. The delicate vina has imbibed the grandeur and grace in the workmanship of Dikshitar. He has made us realize that Sanskrit is not only the fountain-head of our religion and philosophy, but this language has in it a majesty of utterance, a high sonorousness, dignity and a magical power of incantation. Above all these, we are led to infer that the inherent aspects and characteristics of the language influence the very tone and structure of the musical composition.

Seldom do we come across in a musical composition in Sanskrit a simple sentence of a personal approach or appeal of the composer addressing his deity. To a certain extent, Annaswami Sastri, the grandson of Shyama Sastri has shown a relaxed attitude in his compositions.

Erotic themes have been handled by many poets and composers. They are timeless, universal. Sanskrit poets have revelled and excelled themselves in the handling of such themes. The appeal to erotic emotions appears in a fair share in musical compositions in Tamil, Telugu, Kannada etc., but in musical compositions in Sanskrit, the absence of this aspect is significant.

Jayadeva's Gitagovindam is a sanctuary of love and harmony illumined by purity and sensitivity. The Gitagovindam is practically

the earliest work in music which assigns the names of raga and tala in which the compositions are to be sung. Perhaps due to the lack of authentic musical version of these ashtapadis, we fail to conceive and accept them as musical compositions and treat them more as belonging to literature rather than music.

A parallel handling of the 'Nayaka nayaki-bhava' depicted by Kshetregna and other composers of padas has decidedly taken a deep root in classical Carnatic Music. The slow tempo, the sedate quality and the structure of the padas strengthen the view that the more philosophic and fundamental the theme is, the more classical, sublime and serene, the music becomes.

Since Sanskrit has infused these trends of classicism, serenity and high seriousness in musical compositions, it is all the more significant that there seem to be hardly any padas or javalis in Sanskrit.* A possible explanation for this could be that Sanskrit in the purest form has been closely connected with religion scrupulously avoiding the mundane. An alternate explanation could be that Sanskrit was never a common spoken language. This, one could counter

by pointing to the prolific work of dramatists such as Kalidasa, Bhasa and Bhavabhuti. So, Sanskrit has been the language of the great plays. This in itself is not a contradiction, since Sanskrit drama has never been prone to levity, light heartedness and commonness. This is probably something inherent in the Sanskrit language. Lastly let me illustrate this with an example in 'Nindastuti':

In a Tamil pada, Parvathi is being teased for her ardent love of Shiva. Shiva is depicted as one who has no charms to be extolled and the censure is given in rather racy language.

In a Sanskrit poem, Shiva is being depicted as one who owns nothing and has nothing to offer to his adorers and admirers:

Yet, in this verse, one can observe the dignity underlying the apparently light-hearted censure of Shiva by the devotee.

We are led to infer that classical music and poetry in Sanskrit sharpen our intellectual and aesthetic experiences, and subliminate all our other experiences. It is this relationship between Sanskrit and Music that I wished to convey today.

* Dr. S. Venkatasubramany Iyer of Kerala University observed at this point that Maharaja Swathi Thirunal had composed Padas in Sanskrit.

The Sanskrit Tradition in Music

PAPER: BY DEPT. OF MUSIC, UNIVERSITY OF MADRAS.

On the occasion of the Kuppusswami Sastri Bi-Centenary Celebrations the Department of Indian Music, University of Madras, presented a short programme of songs associated with the Sanskrit tradition. The earlier part of the programme consisted of songs reconstructed out of description given in Sanskrit treatises. The latter part consisted of songs handed down in oral tradition. Following is a brief write-up* on the songs.

1. **Samagaana**: There has been an unbroken oral tradition of Saman singing. The Siksha works contain an account of the form of Saman.
2. **Dvikala Madiraka Gitaka**: Gitaka-s are a body of songs which comprise the Gandharva tradition described in words like *Dattilam*, *Natyasastra*, *Bharatabhashya* and *Sangitaratnakara*. Prominent among them are the Saptogitakas consisting of Madiraka, Aparantaka etc., which form an independent group. Any one of these seven has also been specified by Bharata to be sung in the Purvaranga part of the Natya.

The song presented here was Madiraka Gitaka of Dvikala variety, the form which was taken from the description found in the various treatises. "Dvikala", refers to the mode of the tala underlying the song. There are three sections called Vastu-s. Each Vastu is of the duration of three (dvikala) Matras of

tala. A Dvikala Matra is of eight guru-kalas (basic time unit). The ancient mode of rendering the various kriya-s (sama, pravesa etc.) for manifesting the tala-s was also demonstrated by the performers. The concluding section of the song is Sirshaka which is of the duration of Dvikala Sharipatputraka tala (12 gurukala-s).

Since the treatises present only the form, the melody of the song had to be composed. While the song has been tuned to the modern Todi raga, the various prescriptions for melodic arrangement (Varnanga) have been followed: In the first two Matras of each Vastu the melody should be made up of a Vividha or a two vidari-unit i.e., made up of two phrases of melody with an apparent break or pause in between. The third Matra should contain an Ekaka or a one vidari unit i.e., one complete phrase.

The verbal text of the song is same as that found in the *Natyasastra* published by the Asiatic Society edited by Manmohan Ghosh (the other editions do not carry the text). The text, made up of epithets of Lord Siva and salutations to him, consists of four sentences (lit. four verbs) which are distributed over the three Vastus and the Sirshaka.

*Based on the Note circulated at the conference.

3. *Arambha - Nirgita*: Nirgita-s are again songs belonging to the Gandharva tradition, descriptions of which are found in ancient works. There are ten types of Nirgita-s. All these have been prescribed by Bharata, to be rendered in the beginning of the Purvaranga.

The Nirgitas have two parts—one vocal and the other instrumental—which are rendered together. The Vocal part consists of the singing of a text made up of Sushkasharas—meaningless syllables (so the name Nirgitanirar-thaka-gita). The instrumental rendering dominated by the playing of harp type Vinas involves the playing of Dhatus. Dhatus are svaras generated by specific strokes on the Vina. Thus the instrumental passage consists of certain prescribed dhatus while the Vocal part separately renders sushkasharas.

The form of Arambha Nirgita has been arrived at on the basis of the description given in *Natyastra* (including Abhinavagupta's commentary), *Bharatabhashya* and *Sangitaratnakara* and *Sangitaratna*. The text of the Nirgita conforms to a prescribed metrical pattern. It is in three sections and there are small divisions of texts in the vocal part. Prescribed tala kriya-s accompany the singing.

The instrumental part consists of rendering of strokes (on a stringed instrument) of predominantly short durations (laghu). There have been been played on Samsar, a type instrument. The entire music

4. *Dhaivati-Fati-gita*: Jati-gitas are songs based on Jatis, Shadji, Arsha-bhi etc. While a Jati by itself represents a class of different melodies sharing similar characteristics, a Jati gita illustrates only one of the individual melodies comprising a Jati. Dhaivati-Jati-gita is illustrative of the Suddha form of Dhaivati Jati, in which Dhaivata is the Amsa, Graha and Nyasa svara.

The Dhaivati Jati-gita rendered here was based on the notation of the song given in the *Sangitaratnakara* (Jatiprakarana of Adyar Library edition). Since Dhaivati Jati takes the Svara-s of Shadja Grama, efforts have been made to render the songs in Svaras approximating to those. The tala is Shatpitaputrika rendered in Dakshina Marga.

5. *Shadji-Kapala-gana*: Kapala gana-s are songs based on Kapalas which are derivative forms of Suddha Jatis. Only the verbal texts of the songs are given in the ancient works. The works are chiefly descriptive of the skull - adorned form of Siva. Employment of meaningless but auspicious syllables like Hau, Ka, Ha etc., are noteworthy.

Shadji Kapala-gana is based on Shadji Kapala in which the Gandharva and Madhyama have been mentioned as being strong notes while the others are weak. Equating the Jvaras roughly to those of modern scales, the text has been tuned to Anandabairavi Raga. There are no instructions regarding the tala to be employed except that the song is of the duration of 12 (guru)

6. *Alapa of Kambhoji raga*: The tradition of rendering Alapa in an organised form is known only from *Sangitaratnakara* onwards. In the later period it constituted one of the four limbs of the Caturdandi form, along with Thaya, Prabandha and Gita. Manuscripts of many works giving Alapa and Thaya for various raga-s in notation, are preserved at the Sarasvathi Mahal Library, Tanjore.

Here the Alapa presented is of Raga Kambhoji and has been structured broadly after the example given in the book "Alapana and Thaya-s of Sahaji" published by the Sarasvathi Mahal Library. Efforts have been made to follow the various stages in the Alapa paddati—Ayatam, Eduppu, Udgraha, Sthari-s on various svras and Makarini. The procedure outlined by *Sangitaratnakara* for Kambhoji has also been consulted.

7. *Thaya - Yantra dandi*: Thayas were renderings of series of phrases of raga which probably represent the earlier form of Tanam. Thaya presented here is again of Kambhoji and is based on the example given in the book on "Alapana and Thayas" mentioned above.

8. *Sriranga Prabandha*: Prabandhas represent a body of musical forms coming down in the tradition of Matanga (the author of *Brihaddesi*). These have been classified and dealt with systematically in *Sangitaratnakara*. The one chosen here is attributed to Venkatamakhii. The Sri-ranga prabandha presented here is based on the notation of it given in

Sangita Sampradaya-pradarini of Subbarama Dikshitar. It is in Bauli raga and Eka tala. However the form of the Prabandha as seen in this composition does not correspond to the description found in *Sangitaratnakara* and Venkatamakhii's own *Caturdandiprakasa*.

In the notation of the song we do not notice any division into sections (dhatus). The Vaggeyakara-nama (mudra) and Prabandha-nama (mudra) and Prabandha-nama (mudra) also figure in the text. The song is in praise of the Lord at Sriranga.

An interesting feature in this prabandha is the assumption of *ma* in the place of *sa*, and thus the rendering of the svras: *sa, ri, ga, pa, dha, ni, as ma, pa, dha, sa, ri, ga*.

9. *Sritakamalakucamaudala - Song from Jayadeva's Gitagovinda*: The songs of Jayadeva's *Gitagovinda* come in the line of Prabandha-s though they all centre around the theme of the story. The analysis of these songs, bringing out their relation to prabandha form, can be seen in Maharana Kumbhakarna's Rasi-kapriya commentary on *Gitagovinda*. Though originally this song was set in Gurjaritaga and Nutsara tala, the present rendering is based on modern raga and tala.

10. *Sri Visvanatham Bhaje'ham-Ragamalika-Adi Tala* was composed by Muthuswami Dikshitar. Dikshitar composed mainly in Sanskrit language. The Ragamalika form, too, owes its tradition to his school.

1. **Gaurinayaka Tillana-Kanada** raga Simhanandana tala-composed by Mahavaidyayanatha Iyer.

This is one of the few tillana-s having Sanskrit text. It is well known because of the complex Simhanandana tala to which it is set.

News & Notes

At this distance of time, one can only subliminally appreciate the surging cultural motivations that led Mahamahopadhyaya Kuppusswami Sastri to conceive the establishment of the Madras Sanskrit Academy and set it going in December 1927, with Pandit Malaviya to inaugurate it. Initially conceived, its main object was to enact Sanskrit plays—indeed, “*Mrichchakatika*” was staged on the opening day. Prof. Kuppusswami Sastri widened the scope of its working to embrace the whole gamut of Sanskrit culture and endeared himself to all lovers of Sanskrit by his capacity to go beyond traditional bounds and hearken to modern aspirations. A very great scholar, with a masterly equipment of Sastras and a fluency of speaking in Sanskrit that was the envy of all, Prof. Kuppusswami Sastri gave full encouragement to budding talent, specially those with a flair for research. The late Dr. V. Raghavan, Dr. A. Sankaran, Dr. C. Sivaramamurthi and many others adorning departments of Sanskrit, Philology and Sanskrit at many centres were his students.

As we know, the torch of learning has been brilliantly held aloft by them. Sanskrit has a sublime literature inspiring sublime ideals. In these days of linguistic

The structure of the tala is guru, guru, laghu. pluta, laghu, guru, druta, druta, guru, guru, laghu, pluta, laghu, pluta, guru, laghu, laghu and kakapada. The tala is one of the desi tala-s mentioned in ancient works.

chauvinism, any individual or institution doing his or its bit to promote the diffusion of Sanskrit culture deserves our gratitude, because Sanskrit has long irrigated the alluvium of our subconscious psyche and any act of revival of Sanskrit brings forth an indefinable joy.

Kulapati Kuppusswami Sastri was born in December 1980 and the Research Institute bearing his name which was founded in 1944 to perpetuate his memory and life-work recently celebrated the final series of the celebrations of his Birth Centenary with great eclat. During 1980-81, the Institute organised lectures and seminars in which eminent scholars like Dr. K. Krishnamurthi, Dr. R. V. Sarma, Dr. C. S. Venkateswaran, Dr. C. Sivaramamurthy, Dr. Venkitesubramanya Iyer, Dr. Robert, Mr. R. Tirumalai (Govt. of India), Mr. Arnold, Dr. V. Varadachary, Dr. Satyadewa Misra (Pilani), Prof. G. H. Tarlekar Dr. Premalatha Sharma (Benaras) Dr. S. Seetha, Dr. N. Ramanathan, Dr. S. Ramanathan, Mr. Ananthasathan, Dr. R. Nagaraj, Dr. M. S. Nagaraj Rao (Karnataka), Dr. R. N. Sampath, Dr. R. K. Shukla, (Delhi) Dr. S. S. Janaki and many other savants participated.

The concluding series of Birth Centenary celebrations was held in Madras from 19th to 21st June 1981. It was inaugurated on 19-6-81 by Dr. Kapila Vatsayan, Dy. Chairman, Sangeet Natak Academy, Delhi. Her inaugural address was notable for its exquisite grace, a stimulating aroma that sprang from a deep yearning for a renaissance of Sanskrit culture and her own emotive relationship with Art. The Seminar had Panels for discussing Sahitya (Literature, Criticism), Epigraphy, Sanskrit and Tamil, Yoga & Ayurveda, Vedic Studies and Vyakarana, Sastras, Sangita, Art and Archaeology, Kavi Sammelanam etc. in which the distinguished men and women mentioned above participated. It is beyond the scope of this publication to consider their contributions. Suffice it to say that the discussions were a model of erudition and finely honed exploratory scholarship.

The Cultural Programme yielded fresh illuminations—e.g. the programme “*Samskrita Sangita Sampradaya*” compiled by Dr. S. Sreetha and Dr. N. Ramanathan, the Bharata Natyam recital of Sanskrit compositions by Smt. Nandini Srikanth, some stage scenes from “*Ascharyachudamani*” presented by the Sanskrit Ranga, directed by Dr. S. S. Janaki, Curator of the Kuppusswami Sastri Institute. Among the “*Sangita*” panel presentations, Dr. Premalatha Sharma’s lecture on “*The tradition of Sanghita Sastra in Sanskrit*”, Mrs. Vidya Shankar’s talk on “*Sanskrit and Music*” and Dr. S. Ramanathan’s brief lecture on “*Thyagaraja and Sangita Ratnakara*” whetted one’s appetite for musical intellection. A brief summary of those is reproduced elsewhere in this issue. (By courtesy of the Bicentenary celebrations Committee.

The Platinum Jubilee of the Madras, Sanskrit College was also celebrated on the 20th June 1981. The Jubilee address was delivered by Mr. Alladi Kappuswami, Chief Justice of Andhra Pradesh. Dr. S. Radhakrishnan’s portrait was unveiled on the 21st June 81 by Dr. T. M. P. Mahadevan, the noted philosopher. His memorable address on the great Indian philosopher and former President of India will linger long in one’s memory.

The 3 days of celebrations, apart from being a significant achievement, took sensitive souls back to that primrose path of our great cultural heritage and made each one of us long to be—in Kuppusswami Sastri’s immortal peroration at the Madras University Convocation—“*A true Indian has his life certainly in the present but he finds the roots of his life in the past and has his eyes turned towards the future*”.

Mr. K. Chandrasekaran, the Secretary of the Reception Committee and Trustee of the Research Institute, was of course the moving spirit of the whole cultural festival, despite his age and frail health. And one cannot adequately express one’s admiration for the enthusiasm and unflinching efforts of Dr. S. S. Janaki, the convenor, to make the celebrations an unqualified Success.

Dr. S. Sita and Dr. N. Ramanathan of the department of Music, University of Madras, presented a short programme of songs associated with the Sanskrit tradition which amounted to a marvellous display of careful research and creative presentation. But like all masters and old wines, it requires an acquired taste, to savour its flavour and beauty. The research scholars and M.A. students put it all together very well, complete with flute and mridangam (guest artists). The difficulty of the whole project arose from the fact that the

descriptions given in the Sanskrit treatises do not furnish any clues to the original melody, hence the group could only adhere to the form alone. Further, part of the programme consisted of songs handed down in oral tradition. The detailed write-up on the songs, given elsewhere in this issue, will help to visualise the rigour of the exacting discipline underlying the ancient Sanskrit traditions in our music.

Finally, as a tailpiece, a pregnant "quote" from Kuppuswami Sastri's versatile utterances :

"Art can only find its *alter ego* in art-criticism. The creative art can only find its other self in the art of criticism, not in the science of criticism".

According to *Time* magazine (July 20, 1981), the long lost *Mozart Symphony in F.K. 19a*, written when that genius was just 9 years old, has been found. It was recently played in the White House by the Mostly Mozart Festival Orchestra of New York and recognised to be genuine, amidst a lot of excitement. In fact, a Mozart boom is on in U.S.A. and Michael Walsh writes in *Time* that "music of the classical period has become the frontier of performance scholarship". Where are the missing creations of Purandara, Tyagaraja, Dikshidar and Syama Sastri? And what efforts are being made to recover them? If after 200 years a great Mozart symphony can surface, why not theirs? And meanwhile, we have no record of "new" music by fellow composers!

The Gramophone Company of India has done another signal service to our religious and musical ethos by encapsulating

the Solo violin recital given by Padmasri Lalgudi G. Jayaraman and his son prodigy at the Bombay Shanmukhanda Hall in February last into a soulful L. P. The efficiency and skill of editing and compressing a full scale 3½ hour recital into a brilliant presentation on an L. P. almost partakes of the character of serendipity!

The L. P. of the recital which was given for the Bombay Sankara Matam Building Fund consists of songs on Lord Parameswara and Adi Shakara-e. Mahavaidyanatha Sivan's immortal "Shri Sankara Guru Varam" in Nagasvarali, Subbarama Dikshitar's "Sankaracharyam", Papanasam Sivan's great "Paraathpara" in Vachaspati, Muthuswami Dikshitar's Akhilandeswari" in Dwijavanti and "Eppo Varuvaro", Gopalakrishna Bharathi's unforgettable melody in Jonpuri.

This cluster of lovely, fresh and lilting blooms in our musical garden has unity in diversity, changing prismatic colours and contrasts in structure and development. Jayaraman and Radhakrishnan have supplied just that quantum of conciseness, elegance and richness of melody-tone appropriate to the themes of the songs selected. Yet, the exaltation and *elan* of their playing inspired by the occasion perhaps, are so palpable.

And young Radhakrishnan's raga essays and accompaniment to his father have that unmistakable stamp of fluency, precision, tonal colour and economy that proclaim him to be indeed a chip of the block. In fact, when playing swaraprastharas, it is often difficult to pick out who is the junior! HMV's induction of this young master is both timely and a service to classical music. There are indeed portents that he will soon perform in the company of great vocal maestros.

Karakudi Mani's Mridangam accompaniment, tonally so delightful and scientifically so rich, has elevated the concert. The compact "thani" duet between him and T.H. Vinayakaram (Ghatam) is crisp and invigorating.

One cannot too highly praise Lalgudi for his noble gesture in turning over the royalties on this L.P. to the Sankara Matam, Matunga. It is in character with his strictly religious upbringing by his revered father, the late Gopala Iyer, a great savant and true bhakta himself.

H. M. V. and Saraswathi Stores sponsored a glittering function at the Music Academy Hall, Madras, on 6th May 1981, when Veteran Veena Vidwan S. Balachander's Double Album Stereo L.P. records containing Muthuswami Dikshitar's Navagraha Kritis was released by Sri Sadiq Ali, the Governor of Tamil Nadu. Miss A. Sathayabhama, Station Director, A.I.R., Madras, was the Chief Guest.

The T. T. Krishnamachari auditorium was awash that evening with delightfully illustrated Colour pamphlets of pictures of

Dikshitar and Navagrahas, the meaning of each Krithi etc., besides other publicity material including Balachander's "Honours List" (titles conferred on him by various institutions in India and abroad). The Speeches made on the occasion extolled his passionate commitment to his art.

When Balachander plays, he seems to be "Calling to the faithful from the topmost turret of his Ivory Tower". Like all great artists, he has created a world of his own and his admirers are happy to live in it. He has enticed them in! Balachander would fain plead guilty to the charge of 'love of fame', which according to Hazlitt, is the "offspring of taste". Michaelangelo said that "painting is a jealous mistress and required the whole man to herself." To Balachander the Veena is a jealous mistress too—he has been courting her for over 40 years! His penchant for both showmanship and one-upmanship — which sometimes raises eyebrows — springs from his faith in the credo "*FINIS GORONAT OPUS*" (the end crowns the work). The H. M. V. Balachander Album is swollen—the 72 Melakarata Ragas (a tour de force and now the Navagraha Kritis. May that tribe increase!

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“உயிரே போ” என்றால் போகாது... விக்கிரகமும் தொலையாது

பாம்பின் கால் பாம்பறியும், என்பது பழமையான பழமொழி. பாம்பிற்குக் கால் ஏது? என்று பாம்பைப் பார்த்து உண்மையாகச் சொல்பவனை, பொய் சொல்வதாக நான் சொல்லுவதே இல்லை.

ஆனால் எனது ராமனை உணர்ந்த நான் பாம்பிற்குக் காலில்லை என்று அவன் சொல்வதைப் போன்று, பொய்யே சொல்ல முடியவில்லை.

பாம்பிற்கு பாம்பைத் தெரியும். பத்தனுக்குக் கடவுளைத் தெரியும். எனது ராமனை எனக்கு ராமனாகவே தெரிகிறது.

ராமபத்தி இல்லாத சிலருக்கும், எனது தமையனுக்கும், என் வீட்டில் உள்ள ராமன், ராமனாகத் தெரியாமல் ராமவிக்கிரகமாகவும், சிலையாகவும் தெரிகிறது. ராமனுக்கும், இவர் களைச் சிலையாகத்தான் தெரிகிறது.

என்னை, ஸ்ரீராமன் உயிருள்ள தியாக ராஜனாகவே என்னி திருவையாறு நதியில் வீழ்ந்து அழுதிருள். அவனில்லாத இடத்தில் அவனை இழந்து உயிருடன் அருவதைக் காட்டிலும், அவன் வீழ்ந்து கிடக்கின்ற, ஆற்றிலே மூழ்கி, பத்தியில் ஆனந்தக் கண்ணீர் வடிக்கலாமே!

ராமனை, விக்கிரகம், சிலை என்று எல்லாம் என்னிய மக்களும், எனது தமையனும், எனக்கு விக்கிரகமாகவே தெரிகிறது.

உயிரில்லாத பிணங்களுக்கு மத்தியிலே, நான் என்னதான் ராமபத்தி பண்ணினதும், அது பிரகுக்கு, அருகையாகத்தான் இருக்கும்.

நான் பத்தி செய்யவே, ஆற்றங்கரைக்கு ஒடுகிறேன், என்று திருவையாறு தியாக ராஜர் வீட்டில் நனது ராமவிக்கிரகத்தைக் காணாமல், அதைத் தேடி ஒடினார்.

மன்னரைப் புகழ்ந்து பாட தியாகராஜர் மறுத்து ராமனையே புகழ்ந்து பாடினார். இதனால் கோபம் கொண்ட தியாகராஜரின் தமையன், சரம விக்கிரகத்தால் வாழ்வு தங்கள் குடும்பத்திற்குப் பாழாகிறதே என்று எண்ணினார். காரணமான ராமவிக்கிரகத்தை திருவையாறு ஆற்று வெள்ளத்தில் தூக்கி எரித்து விட்டார்.

இச் செய்கையை உணர்ந்த தியாக ராஜர் அழுதார் என்றும், தினைவிலே உள்ள ஆண்டவன் பத்தனுக்கு உறுதி என்றும், பத்தன் விக்கிரகத்திற்காக அழலாமா, என்றும் சிலர் வினவினர்.

ஆனால், அச்சம்பவத்தன்று, தியாக ராஜரை நேரில் கண்டவர்கள் அவரிடம், அழுகையையும் துக்கத்தையும் காணவில்லை. பத்தனின் எவ்வித புலம்பலிலும் உண்மையான ஞானத்தையே கண்டனர்.

விக்கிரகத்தைத் தேடிக்கொண்டு தியாக ராஜர் ஒடுகிறார். இடைவிலே, ஒருவர் அவரை நிறுத்தினார். ஒரு விஷயத்தைத் தியாகராஜரிடம் சொன்னார்: உங்களுடைய தெருங்கிய நன்பர், இரண்டு நாட்களுக்கு முன் அவரின் பிரியமுள்ள மகனை தவறவிட்டார். எங்களால் அவரைத் தேற்ற முடியவில்லை. தாங்கள் வந்து ஆறுதல் கூறலாம். வாரங்கள் எவ்வளவு?

அதற்குத் தியாகராஜர் சொன்னது என்ன தெரியுமா? “மகனை, மனதிலே தினைத்துக் கொண்டு, தினைவிலேயே தியானம் செய்யச் சொல்லுங்கள். துக்கப்படமனம் இருக்கும் பொழுது, இறந்த மகனை என்னி ஆறுதல் அடையவும், மனம் இருக்கும் ஆய்வலா? என்னைப் போன்று உயிருள்ள ராமனை உயிரிடனையே ஆற்றில் விட்டு விட்டு வரமுடியுமா? எவ்வளவு தியாகராஜர் ஒடினார். நன்பர் விடவே இல்லை. அவர் ஆறுதலுக்கு வாரங்கள் எவ்வளவு?

மேலும், தியாகராஜர் சொல்கிறார்
“எனது நண்பர், இன்னமும் வாலிபத்
துடன் தான் இருக்கிறார். காம கதையில்
பிண்டம் வேறு ஒரு பிண்டமைய அதே பிண்டை
யாகப் பெற்று எடுத்துக் கொள்ளச் சொல்
வார்கள்.

என்னால் உயிருள்ள ராமனை, ஆற்றிலே
விட்டுவிட்டு நினைவிலே, ராமனை நினைக்க
முடியவில்லை. ஆராதனை விக்ரகத்தை நான்
விட்டு விட்டால், மற்ற எந்த ஆராதனையும்
பத்தனுக்கு உயிரற்றதே. பூலோக வாழ்க்
கையை நினைத்து விட்டு, இறைவனை சாவ
காசமாக நினைப்பதும், அடுத்த பிறமியில்
பாசத்துக் கொள்ளலாம் என்று இப்பொழுது
கடமை இல்லாதவைகளைக் கடமை என்று
சாத்திரம் பேசுவதும் என்னால் முடியாது.
நன்மனுக்கு வேறு பிண்டை பெறலாம். என்
னுக்கு முடியாது” என்றார்.

மனிதர்கள் எவ்வளவுதான் பேசினாலும்,
இறந்தவர்களுக்காக கடைசியில் ஆற்றில்
குழி எழுந்து விடுகிறார்கள். ஸ்ரீ ராமனுக்
கும், என்னால் அவ்வாறு பிறமியைப் பயன்
படுத்தாமல், கங்காஸ்நானம் செய்யமுடியுமா
என்றுத் தியாகராஜர்.

நண்பர் பத்தன் தியாகராஜனைக் கண்டு
மெச்சி அழுதார். தியாகராஜரின் விக்கிரகம்
பத்தர்களுக்கு உயிருள்ள ராமன் என்றும்,
உணர்ந்தார்.

இருவரும் ஆற்றுக்குச் சென்றனர். தியாக
ராஜர், இறைவனை வெளிப்படுத்த எண்ணி
னார். பத்தியில் ராமன் என்ற கடவுள் இறந்து
விட்டதாகவே எண்ணி, ஆற்றில் கங்காஸ்நா
னம் செய்தார்.

“தியானமை வரமனை கங்காஸ்நானம்”
என்ற கீர்த்தனையைப் பாடினார் தியாகராஜர்.
சாகாதவனை செத்துவிட்டாய் என்று சொன்
னால், சாகாதவன் கம்மா இருப்பானா?

இம்மாதிரி ஆற்றில் கிடந்த ராம விக்கி
ரகம் தியாகராஜருக்கு கீர்த்தனைப் பாடியதும்
கிடைத்தது.

பிறகு ராமனைக் கண்ட, அவர்.....“கணு
கொண்டினி, ஸ்ரீராமனே நின்று” என்ற
கீர்த்தனையைப் பாடினார்.

கண்டவர் அனைவரும், மெய் மறந்தனர்.

“சூனி” — நெருர் சதாவிவ பிரமமேந்திரர்

Dr. செமல்சுடி சா. ஸ்ரீதிவாஸய்யாஸ்
ஸ்தாபிப்படுத்தப்பட்டது.

ராகம் - தைவகாந்தாரி

29-வது மேனம். சங்கராபர்ணத்தில் ஜன்மம், பாலாய
கம், ஆ - ஸரிமபதத்தில் - அவ - ஸ்ரீதபமகரிஸ் - சாயர்
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மமநாஸ், ரீம கமாக்கிர் - என்ற ப்ரயோகமும் ராகஸ்
ருபத்தைக் காட்டும் பிடிசுள்

ப. குருப்போ நம:

வ.

ஸ்ரீ முத்துஸ்வாமிநிதிநிர் க்ருதி

தேவகாந்தாரி - ஆதி 2களை

ப. வதா, ஸ்ரீபேசுவரம் ப்ரஜேஹம்
மதா தி ஸ்ருத்திம் த்வஜேஹம் ஸ்ரதா ஸதா ||
அ.ப. பதாரவித்தம் ஆனந்தகந்தம்
பாலிதே தேவ கந்தர்வ ப்ருத்தம்
ம.கா. ஸதா, ச்ரீதம் வினதவிதி, ஸ்ருத்தம்
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ப. பாச மோசனம் த்ரிலோ எனம்
பஞ்சானனம் ப்ரணதகஜா எனம்
தி. ச் ப்ரவலேசப விதி, தம் முதி, தம்
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வி. த்வி கல்பகம் க்ரிதகல்பகம்
ப.கா. ப.கா. பதம் ஸ்ரானும், த்ரீசா பதம்
பரக ம்ருக, த்ரம் திலகந்தரம்
அ.ப. அபவர மபவர கரம்
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பா,ம / தாத / சி ஸ்ஸ்ர, - ஸ்ராகித் சீ,க் சிஸ்ஸை;
ம - தச - தி, - வ்ரு...ன்யே...த்திம் -

2. /தாநிஸ்நிம் நிஸ்ந்திரததீத - பா பா - த பமமா மகரீ
வதா...ன்யே... சுவ - ரம்...
பாதபம தா துஸ்ஸா, - ஸ்ந்திரா நிஸ்நிக் சிஸ்ஸா;
ம...தீ...தி, - வ்ரு...ன்யே...த்திம்...

3. தா நிஸ்நிக் சீ ஸ்ந்திரா - நிடபா / தபமா மகரீ சிஸ்
வ து...ன்யே...ச்வ...ரம்...
ஸாகிர / ஸ்ராகித சிஸ்ஸா ; ; ; ; ; ;

+ எக்சிகி நிஷாதம்

அனுபல்லவி

[illegible]

சரணம்

புர ப ம / புர :	புர :	புர மபத புர புர, த
பு உ - புர	புர	உ மோ - - உ
புர : தித பு	புர	புர, த மமத கரி ி / ப
புந் ளா	புர	உ - ளம் புர...
வர வர புர :	புர :	புர, ம / தர தர தித மர, த
ரி உ புர	புர	ந - தோ புர

[illegible]

பம / தப / தா :
மூ - இ. - தம்

/ ரிஸ் / ரீ : ஸா ரிஸ் — நிஸ் நித தா, நிதா, —
 தி — வம் பிஸ் — வ- வ- வ- வ-
 / ரிஸ் / ரீ : ஸா ரிஸ் — நிஸ் நிதா / நிதா பா
 தி — வம் பிஸ் — வ- வ- வ- வ-
 பா பாபா, ம / தா — ஸா ஸா நிஸ் ரி
 வி க தயா — நிஸ் நி- ல-
 ரிஸ் ரிஸ் கமக் ரி ரிஸ் — ஸா ரிஸ் நிஸ் நிதா த நி
 வி க, த- வி- க- - - - - ப- - - - - கம்
 ரி / ப / ம / பா / ரி / ம — கமக் ரி ரி ரி ஸ ரி ஸ ர்
 ப க ப தி ம் ரா - - - - - ம் பி கா - ப தி ம்
 ஸ்ஸ் / ரீ ஸ்நிதா ஸ் ரி — மக் ரி ஸ்நிதா / ரிஸ்
 அ க ப, ஷா - ய க ர ம, ய வ- ர க ர ம்

மாபத பா பாத பமர
 மாபத பா பாத பமர
 பத நிதமபத பா, த பமர
 மாபத பா பாத பமர
 நிஸ் நித நிதம / தா
 யம், ம ம ஸா
 தப பா, தபமர மக் ரி
 / மக் ரி ரி / ப ம பா
 பரக ப்ருக தப, ரம்
 ஸ்நித நிதபா மக் ரி ரிஸ்
 அ - ஸ - தய வி - - - தயா

க ரி / த ப / தா
 க ரி / த ப / தா
 ஸ்நிதா / ரிஸ் ரீ
 ரிஸ் ஸா ரி க ரிஸ் ஸா
 ஸ்நித / ரிஸ் ரீ
 / ரிக் ரிஸ் ஸா / பா பம தா
 ஹ - ரம் - - - - - தக் - ரம்
 (வதாஸ்)

+ ரிஸ், அடையாஸ் கைரி, நிதா, தா, தம்

நிதக் கீர்த்தனம் மரபுரத்திம் காவேரி நதிக்கு வடக்கில் கோயில் கொண்டு ருக்கும்
 ஸ்ரீமாதர் கோயில் இயற்றியது